

THE DIAPASON

UNIVERSITY
OF MICHIGAN
MAY 1955

A MONTHLY PUBLICATION DEVOTED TO THE ORGAN AND THE INTERESTS OF ORGANISTS
Official Journal of the American Guild of Organists—Official Magazine of the Canadian College of Organists

MUSIC
LIBRARY

Forty-Sixth Year, No. 6—Whole No. 546

CHICAGO, ILL., U.S.A., MAY 1, 1955

Subscription \$1.75 a year—15 cents a copy

3,000 JAM RIVERSIDE TO HEAR NEW ORGAN

FOX AND ORCHESTRA PLAY

Dimitri Mitropoulos Conducts Concert—Five-Manual Aeolian-Skinner Instrument Attracts National Attention.

More than 3,000 people filled Riverside Church, New York City, and overflowed into the chapel and assembly hall March 31 when Virgil Fox and the New York Philharmonic Symphony Orchestra, under the direction of Dimitri Mitropoulos, gave a concert as part of the dedication of the five-manual Aeolian-Skinner organ. The event was almost unprecedented in the annals of church music and it attracted wide attention in the press, with stories in the *New Yorker*, *Life Magazine* and other national publications. The organ is believed to be the largest church installation in New York City.

The *New York Times* wrote: "The orchestra was assembled in front of the pinnacled, lacy stone reredos of the Gothic apse. Dimitri Mitropoulos walked slowly to the podium. The lights hanging from the vaulted ceiling were slightly dimmed, and then, on a signal from the conductor, through the quiet church came the prolonged rolling of kettledrums. Snare drums joined the pounding kettles. A cymbal crashed and trumpets rang out. Then the organ began, swelling up until the whole church seemed to tremble. It was Sir William Walton's Fanfare and when the theme was fully stated it was heard to be 'A Safe Stronghold Our God Is Still.'"

The remainder of the program was as follows: *Allegro Moderato* from *Symphony 6*, Widor; *Concerto 1*, in D minor, Bach; *Concerto* for organ, strings and harp, Howard Hanson; "Mediaeval Poem," Sowerby; "Symphonie Concertante," Jongen.

This was the third and last event in connection with the opening of the instrument. The formal dedication took place at the morning service Sunday, March 20. Mr. Fox was heard March 25 in a recital which included works by Bach, Vivaldi, Wagner, Reubke, Bingham, Grouvlez and Reger. The organ was used on Easter Day to accompany a performance of Vaughan Williams' "Sancta Civitas" under the direction of Richard Weagly.

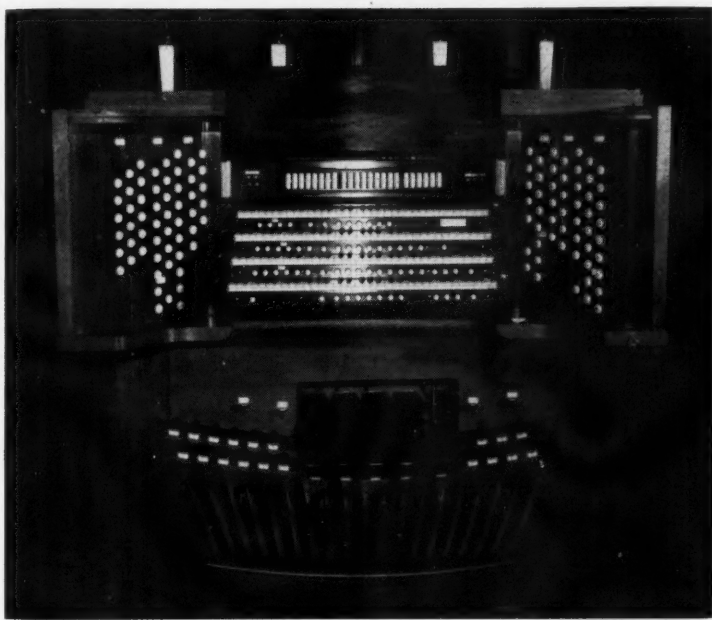
The original four-manual organ was built by Hook & Hastings and was opened Nov. 14, 1930, with a recital by Harold Vincent Milligan, F.A.G.O., then organist of the church. The stoplist of the instrument was listed in the December, 1930, issue of *THE DIAPASON*.

There are now ten playing divisions in the Riverside Church organ. Provisions have been made for the future addition of a positif and a string organ. The gallery organ was left much the same as it had been in the previous installation, but all the pipes were taken to the Boston factory to be revoiced or replaced. A major change was made in the construction of the chancel divisions. The great was moved to the west chamber and is now placed at two levels behind the grille work. The choir was moved forward and is enclosed at three levels. The solo remains in the west chamber at a higher position. The east chancel chamber now houses only two divisions, swell and pedal. A completely new addition to the organ is the celestial, located behind the center arches of the chancel at the triforium level. There are about 10,000 pipes in the entire organ.

The tonal resources of the instrument are listed in this issue in the advertisement of the Aeolian-Skinner Organ Company.

THE AMHERST COLLEGE CHAPEL CHOIR, under the direction of Charles Ludington, ended its spring tour March 27 with a concert at the National Cathedral in Washington, D. C.

AEOLIAN-SKINNER CONSOLE IN WICHITA FALLS, TEX.



KALAMAZOO BACH FESTIVAL DRAWS CROWDS AND PRAISE

A performance of Bach's "St. Matthew Passion" March 26 which featured distinguished guest soloists, a chorus of 100 voices and orchestra was heard on the second day of the ninth annual Bach festival at Kalamazoo College in Kalamazoo, Mich. Henry Overley, the conductor and founder of the festival, chose to assist him Heinrich Fleischer, organist; Julius Klein, viola da gambist; Voldemars Rushewics, concertmaster; Glenn Schnittke, tenor; Mary Simmons, soprano; Philip MacGregor, bass; John Macdonald, baritone; Audrey Paul, contralto; Carlton Eldridge, tenor, and the St. Luke Choirboys, George N. Tucker choirmaster.

R. A. Patton, writing for the *Kalamazoo Gazette*, called the performance a "grand and worthy reading of this majestic work." Though there was a blizzard on the night of the performance, Stetson Chapel was filled. The reviewer further stated: "The chorus sang with a maturity, a fullness of tone, an ease and assurance that gave every subtle alteration in musical texture its true importance."

The opening program of the festival, March 25, consisted of Cantatas 79 and 106, a group of organ selections played by Dr. Fleischer, a viola da gamba sonata played by Mr. Klein and the Brandenburg Concerto No. 2. The final concert, March 27, was devoted to a trio-sonata for flute, violin and piano; Solo Cantata 82, sung by Mr. MacGregor; Solo Cantata 84, by Mary Simmons, and Motet No. 6. Bach chorales were broadcast from the tower of Stetson Chapel for twenty minutes before each concert.

M. BERRY SEAY IS STRICKEN AT CONSOLE IN COLUMBIA, S. C.

M. Berry Seay, organist of the First Baptist Church in Columbia, S. C., was stricken at his console at the Wednesday evening service in Holy Week and was pronounced dead a few minutes later at the Baptist Hospital. "The Crucifixion" was to have been performed by Mr. Seay and his choir that evening. He had just finished playing through the first verse of the opening hymn when he collapsed. Mr. Seay was 59 years old.

Mr. Seay was a charter member of the Columbia Chapter of the A.G.O. He had taught music at his studio in Columbia since 1920. Mr. Seay attended the University of South Carolina and was a graduate of the Juilliard School of Music. He also held the A.A.G.O. certificate. Mr. Seay won the distinguished service cross in world war 1.

LADY JEANS AT LONDON BACH FESTIVAL; TOURS U. S., CANADA

Lady Susi Jeans, the noted European organist and widow of the British astronomer Sir James Jeans, was guest of honor at the seventh annual Bach festival held April 15, 16, 29 and 30 at the London School of Church Music in London, Ont. Lady Jeans played Bach's harpsichord Concerto in A major on the first day of the festival and the next day gave an organ recital.

Lady Jeans is on a tour of the United States and Canada which began April 12 at St. Luke's Anglican Church in Winnipeg. She was heard at Oberlin College April 19, in Buffalo April 21, at a lecture-recital in Rochester, N. Y., April 22, in Princeton April 24 and in New York at the Cathedral of St. John the Divine April 26. Lady Jeans gave a recital at Yale University April 28 and she plays at the studio of Ernest White in New York May 1. Her last recital on this continent will be May 2 at Grace Church-on-the-Hill in Toronto. Lady Jeans' tour is under the auspices of the London School of Church Music, Gordon Jeffery registrar.

When she returns to England this month Lady Jeans will play at the Hanover organ festival. A program of early English music discovered and played by Lady Jeans is to be broadcast by the C.B.C. in June.

RAY BERRY, DOROTHY FOLLMER MARRIED IN HARRISBURG, PA.

Mrs. Dorothy Rodenmayer Follmer and Ray Berry were married Easter Monday, April 11, in St. Stephen's Cathedral, Harrisburg, Pa. The Very Rev. Thomas Chappell, dean of the cathedral, was officiant at the ceremony and celebrant of the nuptial mass. Mr. Berry is director of music at the Fort Street Presbyterian Church of Detroit and a member of the A.G.O. committee on architecture and acoustics.

NELLIE DE ARMENT ERHARD DIES; HELD AMARILLO POST

Miss Nellie de Arment Erhard, organist and music director at St. Andrew's Episcopal Church in Amarillo, Tex., for twenty-five years, died March 10 after an illness of nine months. She was the immediate past dean of the Amarillo Chapter of the A.G.O. Miss Erhard was born in 1902. She had been a resident of Amarillo since 1927.

WICHITA FALLS ORGAN CONTAINS 6,000 PIPES

WORK OF AEOLIAN-SKINNER

1,000 People Attend Opening Recital by Dr. Nita Akin at First Methodist Church in Texas City—Resources are Listed.

One thousand people heard Nita Akin open the 6,000-pipe four-manual organ at the First Methodist Church, Wichita Falls, Tex., Feb. 20. The instrument has been completely rebuilt and enlarged to its present size by the Aeolian-Skinner Organ Company. A newspaper account reporting Dr. Akin's recital said that the congregation "awaited only a gesture of pastoral invitation to come to its feet as a body, spontaneously, in distinctive tribute to Dr. Akin at the conclusion of the program of great music played with virtuosity fully commensurate with the magnificent instrument."

The organ is installed on the two sides of the chancel in three chambers, having a space of 10,000 cubic feet. The oak console, placed in the choir, contains 225 controls. There are eighty-six ranks of pipes.

The stop specifications are as follows:

GREAT ORGAN.
Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Spitzprincipal, 8 ft., 61 pipes.
Clavabella, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Principal, 4 ft., 61 pipes.
Flute Harmonique, 4 ft., 61 pipes.
Quint, 2 1/2 ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 3-5, ranks, 305 pipes.
Cymbel, 3 ranks, 183 pipes.
Chimes, 25 tubes.

SWELL ORGAN.
Bourdon, 16 ft., 73 pipes.
Bourdon, 8 ft., 61 notes.
Geigen, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Erzähler, 8 ft., 73 pipes.
Erzähler Celeste, 8 ft., 61 pipes.
Prestant, 4 ft., 73 pipes.
Flute Couverte, 4 ft., 73 pipes.
Nazard, 2 1/2 ft., 61 pipes.
Spillflöte, 2 ft., 61 pipes.
Plein Jeu, 5 ranks, 305 pipes.
Contra Fagotto, 16 ft., 73 pipes.
Fagotto, 8 ft., 12 pipes.
Trompette, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clairon, 4 ft., 73 pipes.
Tremulant.

CHOIR ORGAN.
Gamba, 16 ft., 73 pipes.
Viola Pomposa, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Dulciana, 8 ft., 73 pipes.
Unda Maris, 8 ft., 73 pipes.
Montre, 4 ft., 73 pipes.
Koppleflöte, 4 ft., 73 pipes.
Nasat, 2 1/2 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Terz, 1 1/2 ft., 61 pipes.
Cymbel, 3 ranks, 183 pipes.
Clarinete, 8 ft., 73 pipes.
Hautbois, 4 ft., 73 pipes.
Tremulant.
Harp, 61 bars.
Celesta, 61 notes.

SOLO ORGAN.
Grosse Flöte, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Trompette-en-Chamade, 8 ft., 73 pipes.
Trompette Harmonique, 8 ft., 73 pipes.
Clairon Harmonique, 4 ft., 12 pipes.
Chimes.
Tremulant.

STRING ORGAN.
(Enclosed)
Viola da Gamba, 8 ft., 73 pipes.
Viole d'Orchestre, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 73 pipes.
Violina, 4 ft., 73 pipes.
String Mixture, 3 ranks, 183 pipes.

ECHO ORGAN.
Violin Diapason, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Dolce Flute, 8 ft., 61 pipes.

Muted Viole, 8 ft., 61 pipes.
Unda Maris, 8 ft., 49 pipes.
Fern Flöte, 4 ft., 61 pipes.
Corno d'Amour, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Tremulant.

PEDAL ORGAN.
Resultant, 32 ft., 32 notes.
Open Bass, 16 ft., 32 pipes.
Principal, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Gamba (Choir), 16 ft.
Lieblich Gedeckt (Swell), 16 ft.
Principal, 8 ft., 12 pipes.
Flute, 8 ft., 12 pipes.
Lieblich Bourdon (Swell), 8 ft.
Principal, 4 ft., 12 pipes.
Flute, 4 ft., 12 pipes.
Dolce Flute (Swell), 4 ft.
Mixture, 3 ranks, 96 pipes.
Ophicleide, 16 ft., 32 pipes.
Fagotto (Swell), 16 ft.
Trompette, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.
Chimes (Great).

The program played by Dr. Akin Feb. 20 was, with one exception, the same which she played at the meeting of the World Council of Churches in August. The listing was as follows: "Psalm 19," Marcello; "Fairest Lord Jesus," Edmundson; "Come, Sweet Death" and "In Thee Is Gladness," Bach; "I am Black but Comely," Dupré; Chorale in A minor, Franck; "Joyeaux Noel," Van Hulse; "Abide with Us," Weinberger; Fugue-Finale from Sonata on the Ninety-fourth Psalm, Reubke.

VIRGIL FOX FLIES TO WEST;

PINCH HITS FOR SCHREINER

Virgil Fox left New York by plane after the Easter services at Riverside Church to begin a tour of the west coast. He played first in San Francisco at the civic auditorium, where a recital had been canceled by Dr. Alexander Schreiner after he broke his foot. Two cities, Denver and Los Angeles, cooperated by changing the time of Mr. Fox's recitals in order that he could play in San Francisco. In April he was heard also in Phoenix, Salinas and San Leandro, Cal., Seattle and Minneapolis. In May Mr. Fox will play in Portsmouth, Va., West Liberty, W. Va., Burlington, N. C., Norwich and Bridgeport, Conn. He is scheduled to play at the Methuen Memorial Hall, Methuen, Mass., June 1.

ASSETS OF STANDAART WON'T

PAY UNSECURED CREDITORS

The assets of the Standaart Organ Company, Inc., a bankrupt firm which formerly manufactured organs in Suffolk, Va., apparently will not be sufficient to pay a dividend to unsecured creditors after payment of cost of administration and secured claims. This announcement was made March 23 in a financial statement issued by William C. Worthington, referee in bankruptcy. The report of the trustees shows total receipts of \$58,761.67 and disbursements of \$45.95, leaving a balance on hand of \$58,715.72. Claims filed and allowed are as follows: secured, \$96,880.96; priority, \$6,140.78; unsecured, \$190,946.88. A final meeting of the creditors was held April 19.

DR. EDWARD EIGENSCHENK and the quartet of the Second Presbyterian Church, Chicago, were heard on Good Friday in a presentation of Dubois' "Seven Last Words."

THE DIAPASON

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879. Issued monthly. Office of publication, 25 East Jackson Boulevard, Chicago 4, Ill.

DANIEL A. HIRSCHLER DIES IN EMPORIA, KAN.

HAD CAREER IN TWO FIELDS

As Head of Music School and as President of College He Had Achieved a Reputation over a Period that Began in 1914.

Dr. Daniel A. Hirschler, president emeritus of the College of Emporia, Kan., and for more than three decades dean of the college's school of music, died at his home March 21.

Funeral services were held March 24 in the First Presbyterian Church, of which he was a member.

Dr. Hirschler is survived by his widow, the former Helen Janzen, whom he married in Mountain Lake, Minn., July 1, 1909; a son, Daniel A. Hirschler, Jr., of Birmingham, Mich., a research engineer and assistant research director at Ethyl Laboratory, Detroit; a daughter, Mrs. Everett (Vernelle C.) Bell of Wichita; three grandchildren, and a brother, Otto T. Hirschler, a Los Angeles organist.

Daniel A. Hirschler was born in Franklin, Iowa, Oct. 10, 1883, a son of the Rev. John S. and Christine Hirschler. He moved with his family at an early age to Hillsboro, Kan., and to California in 1898, but later returned to Kansas and entered Bethel college at Newton, where he was graduated with a music major in 1903. He attended the Oberlin Conservatory three years and the American Conservatory, Chicago, graduating with a bachelor of music degree. He also had one year of postgraduate work there. He was called back to Bethel College in 1906 as dean of the music school, where he was to serve the next eight years. His summers for five years were spent studying organ, piano and theory of music in Chicago, New York and Boston.

Dr. Hirschler went to the College of Emporia as dean of the school of music in 1914. He was destined to serve the college until near the end of 1947, when his health made necessary his retirement. The last six years of his service was as president of the institution.

The Vesper A Cappella Choir was organized and for more than thirty years, under Dr. Hirschler's baton, it gave Emporia and vicinity some of its finest concerts. It sang also at many out-of-town events, including the Century of Progress exposition at Chicago, a Rotary International convention and the General Assembly of the Presbyterian Church. Dr. Hirschler became prominent as an organist, and after his success in obtaining for the college a four-manual and echo organ he played no less than sixty-eight recitals on the instrument.

The Kansas Chapter of the American Guild of Organists was founded by Dr. Hirschler, and he was twice its dean. He also was one of the founders of the Kansas Music Teachers' association.

The College of Emporia had gone through the lean years of the depression, only to be hit another jolt by the outbreak of world war 2. It needed an administrator and the board of trustees turned to Dr. Hirschler. This was in 1941. He threw himself into the work and had phenomenal success in placing the college on firm ground.

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CHANCEL GREAT ORGAN Pipes	CHANCEL SWELL ORGAN Pipes	CHANCEL PEDAL ORGAN Pipes	GALLERY GREAT ORGAN Pipes
(Unenclosed)	(cont'd)		
16' Violone 61	8' Trompette 68	32' Contre Basse 12	16' Quintaten 68
16' Quintaton 61	8' Hautbois 68	32' Bourdon 12	8' Principal 68
8' Diapason 61	8' Oboe D'Amour 68	32' Contre Gambe (Swell)	4' Octave 68
8' Principal 61	8' Menschenstimme (F) 68	16' Contre Basse 32	4' Rohrflöte 68
8' Holzgedackt 61	8' Menschenstimme (P) 68	16' Principal 32	2 2/3' Twelfth 61
8' Gemshorn 61	4' Clairon 68	16' Bourdon 32	2' Fifteenth 61
8' Flute Harmonique 61	4' Octave Trumpet 68	16' Violone Great	Furniture (III Rks.) . . . 183
5 1/3' Quinte 61	Tremulant	16' Gambe (Swell)	8' Trumpet 68
4' Octave 61	CHANCEL CHOIR ORGAN	16' Flute Conique (Swell)	GALLERY SWELL ORGAN
4' Spitzprincipal 61	16' Contre Viole 68	16' Rohr Bordun (Swell)	16' Bourdon 68
4' Flute Couverte 61	8' Viola Pomposa 68	16' Contre Viole (Choir)	8' Gedeckt 68
2 2/3' Twelfth 61	8' Viola Celeste 68	16' Quintaton (Great)	8' Salicional 68
2' Fifteenth 61	8' Erzähler 68	10 2/3' Gross Quint 32	8' Vox Celeste 56
2' Blockflöte 61	8' Erzähler Celeste 68	8' Principal 32	8' Aeoline 68
1 3/5' Seventeenth 61	8' Dulcet (II Rks.) 136	8' Spitzprincipal 32	8' Vox Angelica 56
Kleine Mixtur (IV Rks.) 244	8' Concert Flute 68	8' Cello (Great)	4' Geigen Octave 68
Furniture (IV - VI Rks.) 292	8' Cor de Nuit 68	8' Rohrflöte (Swell)	4' Flute Octavante 68
Cornet (IV - VII Rks.) . 377	4' Montre 68	8' Quintaton (Great)	2 2/3' Nazard 61
Cymbel (III Rks.) . . . 183	4' Koppel Flöte 68	8' Bourdon 12	2' Octavin 61
16' Ranket 61	2 2/3' Rohr Nasat 61	5 1/3' Quinte 32	Plein Jeu (III - IV Rks.) 202
CHANCEL SWELL ORGAN	2' Zauber Flöte 61	4' Choral Bass 32	16' Fagotto 68
32' Contre Gambe 24	1 3/5' Terz 61	4' Nachthorn 32	8' Trumpet 68
16' Flute Conique 68	1' Siffelöte 61	4' Rohrflöte (Swell)	4' Hautbois 68
16' Rohr Bordun 68	Mixtur (III - VI Rks.) . 196	2' Blockflöte 32	Tremulant
8' Geigen Prinzipal 68	Zimbel (III Rks.) . . . 183	Furniture (III Rks.) . . . 96	GALLERY PEDAL ORGAN
8' Bourdon 68	16' Serpent 68	Cymbale (III Rks.) . . . 96	32' Bourdon (Chancel)
8' Viole de Gambe 68	8' Petite Trompette 68	32' Contre Bombarde 12	16' Principal 32
8' Viole Celeste 68	8' Cromorne 68	16' Bombarde (Celestial)	16' Bourdon 32
8' Salicional 68	4' Rohr Schalmel 68	16' Ophicleide 32	16' Lieblich Gedeckt (Swell)
8' Voix Celeste 61	Tremulant	16' Trompette (Swell)	8' Octave 32
8' Flauto Dolce 68	CHANCEL SOLO ORGAN	16' Serpent (Choir)	8' Flute 12
8' Flute Celeste 56	8' Gamba 68	8' Bombarde (Celestial)	4' Choral Bass 12
4' Prestant 68	8' Gamba Celeste 68	8' Trumpet 32	16' Fagotto (Swell)
4' Fugara 68	8' Doppel Flöte 68	4' Bombarde (Celestial)	ECHO ORGAN
4' Flauto Traverso 68	4' Orchestral Flute 68	4' Clarion 12	8' Viola Aetheria 73
4' Unda Maris (II Rks.) . . 136	2 2/3' Quint Flute 68	2' Regal (Solo)	8' Viole Celeste 61
2 2/3' Nazard 61	2' Fife 61	CELESTIAL ORGAN	8' Cor de Nuit 73
2' Doublette (II Rks.) . . 122	16' Corno di Bassetto 68	(Unenclosed)	8' Flute Celeste (II Rks.) . 134
2' Spillflöte 61	8' English Horn 68	Mixture (IV - VI Rks.) . 282	4' Lieblich Flöte 73
1 3/5' Tierce 61	8' Orchestral Oboe 68	16' Bombarde 12	2 2/3' Nasat 61
Dolce Mixture	8' French Horn 68	8' Trompette Harmonique . 61	8' Cor D'Amour 73
(III - V Rks.) 221	8' Tuba Mirabilis 73	4' Clarion Harmonique . . 61	8' Cromorne 73
Plein Jeu (IV Rks.) . . . 244	2' Regal 68		8' Vox Humana 73
Scharff (IV Rks.) 244	Zimbelstern 6 Bells		Tremulant
16' Contre Trompette . . . 68	Tremulant		POSITIV ORGAN
			(Prepared for)
			STRING ORGAN
			(Prepared for)

Aeolian-Skinner Organ Company, Inc.

Boston 25, Mass.

Music for Weddings Is Made Meaningful As Worship and Art

By GEORGE NORMAN TUCKER

[Mr. Tucker is organist and choirmaster of St. Luke's Episcopal Church in Kalamazoo, Mich. This article is a paper read by him before the Southern Michigan Chapter of the American Guild of Organists at a meeting March 7 in Battle Creek. While certain points are open to discussion, his ideas are representative of the current trend in wedding music and many of his suggestions are of real value.]

Much can be said favorably concerning the progress made in the last few years in the growing appreciation of finer music for weddings. This has been due in part to the return of interest in art in our churches, and the advances that have added beauty to the interiors of the buildings. Gothic and modern edifices have replaced older, ultra-conservative structures.

The introduction of hi-fidelity sound both at home and in the classroom has widened the musical horizons of younger people and helped their appreciation to grow steadily. The progress has been measurable and has been reflected strongly in the general music of the churches. In decorating it is no longer a dab of color here or a rosette there, just because it looks pretty; but all decoration must follow a plan, or master pattern. All of the details must merge into a "ceremony" of design, no one detail being there without a basic reason.

In ceremony exactly the same reasoning must be exercised. No minor detail can be a part of the whole unless it is there for a basic reason—part of the master pattern. All of the details must add up to the whole and present to the eye and to the ear a pageant meaningful from beginning to end.

This is where our duty comes in. By no means a small task, this is our responsibility in planning wedding music. The music itself is one of several details of the ceremony. Unfortunately it is too often forgotten that a wedding is a church service. The Episcopal Church titles the ceremony "the solemnization of matrimony", and elsewhere in the Book of Common Prayer provides the collect, Epistle and Gospel for use in the Eucharist at a marriage. Wedding music, then, should be chosen with the same care and generally the same tests that we give to the music of other services.

Responsibility for the use of the time-honored requests for the average wedding has been ours. Often we have taken the path of least resistance, or have been short of time in preparing for the wedding. Requests usually come from people who are not musicians, and the only things that they know to request are the things which they have heard. The soloist presents a handful of songs for selection, and there is no time to prepare any further. And we realize that much which has been used often does not really fit as one of the details of the ceremony, or even as a part of a church service. The music, like the ceremony itself, should be above all an act of worship of God. Yet a wedding is a festival occasion in which the music, though serious in nature, should strike a festival note of joy and grace. This all can be done without the impractical, unsuitable and sentimental pieces which we often hear.

The test might well be the same which we have applied to hymns: (1) Do the music and text point God-ward? (2) Will the music and text stand as an offering to God? (3) Does it avoid the unreal and fantastic, and keep faithfully to the conception of God? (4) Are the music and text compatible?

The wedding itself is a service of divine worship in which we all join, clergyman and congregation, that the principals be united according to God's law, and at the service we offer our prayers on their behalf. Any music not of a religious nature becomes inharmonious in this setting.

The music should open with an organ number or two, rather quiet in nature, and beginning twenty minutes to a half hour before the ceremony. This time should be judged by one's congregation, and will afford ample opportunity for a number of organ compositions to be played, and also for solo or choral numbers. Because the ceremony will take on

a festival nature both the organ and choral numbers should be bright and should lead into the brightness of the bridal procession. An earlier school of thought taught that all numbers, both organ and choral, should be connected by a series of modulations, the music never ending. We will find, however, that more interest will be observed if a pause is made between the pieces and the music as a whole will be far less monotonous, and there will be no meaningless wandering.

As a suggestion let us start our wedding music with the Andante from William Felton's Concerto in B flat, then follow that with the Vienne "Lied" from his "Twenty-four pieces in Free Style". This might be followed by a solo, "The Call", from Ralph Vaughan Williams' "Five Mystical Songs", or a choral number, "God Be in My Head", by Walford Davies. It will be noted that a choral number is here suggested and that to sing it the choir would be "in station", not in procession. This is a wedding festival, not a choir festival, so the choir files into its stalls, the procession being by the bridal party. Two or three alternate solos might well be suggested: "O Perfect Love," Burleigh; "O Perfect Love", E. A. Padrette; "The Ninety-first Psalm," MacDermid.


Another organ number should follow, a little brighter this time. If a long number is desired one might well use the Sowerby "Carillon", or for a short piece the Snow "Invocation" or the Handel Aria from the Twelfth Concerto. As our music should grow to a more festive nature just before the bridal procession, the "I Will Sing New Songs of Gladness" from Dvorak's "Biblical Songs", could be done, or a choir number, "Come, Holy Ghost, Our Souls Inspire", by Thiman. This music would seem to be enough and the time will have run by now from twenty minutes to a half hour.

The procession itself definitely creates a problem because of the Mendelssohn and Wagner marches. The Bridal Chorus is trivial in character, and while the Mendelssohn is somewhat better music, neither is suitable for church use and substitution is to be desired. Fortunately substitutions are being taught and used. Queen Elizabeth at her wedding in the Abbey had the bridal procession enter after a fanfare to the stately hymn "Praise, My Soul, the King of Heaven". If no choir is present play the tune on the organ, rather boldly, but do not sing it as a solo. We are pointing our attention here to the bride and groom's going to God's altar. The focal point of all is the altar, not the soloist. Other suitable hymns for the procession might be "Praise to the Lord, the Almighty, the King of Creation" or "Love Divine, All Loves Excelling".

If we go back to the historic courts in England and on the continent we will find that a great deal of the ceremony around the lives of the people was conducted in the church. Historic accounts refer to trumpet fanfares and much of the music was written just for the occasion, woven into the fabric of the ceremony. The music for a bridal procession should be bold, bright, simple and measured with a good cadence for walking in a stately manner, but not conducive to making an affected step. There are a number of good marches that have been suggested from time to time: "O Perfect Love" (Wedding Suite), Clokey; "Trumpet Tune and Air", Clarke (Purcell); "Carillon", Vienne.

There should be no music played or sung during the ceremony itself. A solo after the giving away of the bride, while the party moves to the altar rail, often produces unnecessary waiting and nervousness, besides being liturgically unsound. There is no rubrical permission given in the Episcopal Prayer Book. The Lord's Prayer should be said together, as the rubrics direct, for if it is sung the people cannot say it together.

"How can we help this situation?" we ask. "How can I do this in my church? They want the old, time-honored selections." It is our answer, and duty, to provide courses of instruction in the appreciation of wedding music. These may be started in youth groups, summer church conferences, study groups in church guilds, Bible classes and at church services. Sing appropriate music at other services and point out by announcement, or by notes in the parish leaflet, that the music is appropriate for weddings. Ask your rector or pastor to speak and teach by announcement or from the pulpit. Many of our



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churches provide pamphlets listing music for weddings to the couple when they receive marriage instruction. People will not ask to hear what they don't know, and it's our job to teach them.

TWO RECITALS ON the first two Mondays in April were played by music and theology students at Union Theological Seminary, New York City. On April 4, in James Chapel, the recital was by Albert Russell, organist, assisted by Lee Wade, tenor. Mr. Russell's selections included Bach's Prelude and Fugue in B major and two chorale prel-

udes, "Lord Have Mercy" and "Rejoice Christian Souls"; Alain's "Litanies"; Dunle's Prelude (from Suite, Opus 5); Dupre's Prelude and Fugue in B major. On April 11 Frederick Wells gave a recital in James Chapel. His program included: Buxtehude's Prelude, Fugue and Chaconne; Scheidt's Chorale "Da Jesus an dem Kreuze stund"; Karg-Elert's "Crucifixus" and "Saluto Angelico"; Schumann's Sketch (Op. 58, No. 2); Hindemith's Sonata I; Pepping's three Chorale Preludes, "Sonne der Gerechtigkeit", "Ich hab mein Sach Gott heimgestellt" and "Jesus Christus herrscht als König"; Brahms' Chorale Prelude on "Herliebster Jesu" and Bach's Fantasie in G.

New Issues for the Choir

By JAMES S. DENDY

A set of "Four Marian Litanies" is the first choral writing by Seth Bingham which has come from the publishers in a long time. This very interesting work, which has been issued by St. Mary's Press, is a setting of verses by C. C. Gould. Mr. Bingham says of them: "The terse, dramatic verses of C. C. Gould's 'Little Litany for the Marian Year' breathe urgent hope, faith, adoration. The four musical settings aim to reflect the emotion of these verses as though uttered by a celebrant with the people's answering plea for mercy and intercession. There is no intention to reproduce the subtle undulations of Gregorian chant or the imitative patterns of sixteenth century polyphony. Rather, the melodic line stems from the obvious scansion of the words and in some measure from the natural inflections of the voice, so as to obtain rhythmic freedom and avoid metric monotony. The harmonic texture is predominantly modal in keeping with the devotional character of a litany."

Certainly no person interested in modern choral literature will wish to overlook these important numbers. Though they will not be useful in some of our churches, they will certainly interest the college choir director. The first three are for SATB unaccompanied. The fourth is for eight-part chorus.

J. Fischer & Bro. has issued "Out of the Depths," sub-titled by the composer, Joseph W. Clokey, "A Devotion with Music for Troublous Times." The work incorporates organ music, choral work and reading. Some of the music is comprised of hymn-tunes and there are other more elaborate choral numbers. It should prove an interesting undertaking, especially for a youth group.

From the same publisher we have a lengthy and ambitious setting of John Bowring's "God Is Love" by Cornelius Johns. The work calls for full chorus choir and organ. This would appear to be a very good number for a dedicatory occasion. It possesses that feeling of "bigness" desired at such times.

Arkhangelsky's "Praise Ye the Name of the Lord" has been arranged for the Shawnee Press by N. Lindsay Norden, who has had wide experience in this type of arranging. The scoring is for SATB a cappella and the number should not tax the resources of an ordinary choir. Also from Shawnee is "God Has Gone Up with a Shout," by John Klein. This is a big and impressive setting for Ascension. *Divisi* is called for in all sections and an organ accompaniment is required. There is a baritone solo at the end.

James Snyder's "Bow Down Thine Ear," published by Presser, is an effective a cappella setting for eight-part chorus. From the same publisher we have two new numbers from the pen of John Leo Lewis, both with texts by Marion James. They are "O Call on the Lord" and "Creator, Supreme," for SATB with organ accompaniment. In the first number Mr. Lewis gives the work to the organist, making the

FESPERMAN AND PUPIL



JOHN FESPERMAN (left) is here shown with a student, William Palmer, at the organ recently installed in Brodbeck Hall at Catawba College, Salisbury, N. C. The unusual instrument was designed by Robert Noehren and built by Dewey Layton in Ypsilanti, Mich. The keyboards, made of ebony and pear wood, and pipes were imported from Europe and the casework, chests and other parts were made by Mr. Layton. Mr. Fesperman will play three recitals on the instrument in May. It was played by Mr. Noehren Jan. 30 and a recital was given by William Self Feb. 15.

Mr. Fesperman was graduated from the Yale School of Music, where he was a pupil of H. Frank Bozyan, in 1951. He was also a pupil of George Faxon at the New England Conservatory. In the summer of 1951 he studied harpsichord under Anna Barbara Speckner-Georgiades at the Mozarteum in Salzburg. In 1952 Mr. Fesperman went to Catawba College as organist and associate professor of music. Mr. Fesperman is director of the Catawba choir, which made a tour in Lent, going as far north as Louisville and cities in Ohio. Their program featured works by Byrd, Gabrieli, Jakob Handl, Buxtehude, Lassus, Schütz, Bach and Harold Frantz.

Mr. Fesperman has been interested especially in the history of the organ and its literature. Readers of THE DIAPASON will recall articles on historical subjects which were written by him. He is a member of the commission on music of the department of worship and arts, National Council of Churches, and a member of the committee on liturgies of the Evangelical and Reformed Church.

choral part very simple but pitting it against an interesting accompaniment. The second number is easy for both player and singers. These anthems will surely find their way into the repertory of many small choirs because the amount of good material available for these groups is still very limited. Everyone should take a look at them.

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McMANIS TO REBUILD FOUR-MANUAL ORGAN IN BLOOMFIELD HILLS, MICH.

Instrument in Christ Church, Cranbrook, To Be Changed—New Chancel Divisions—Dr. Maurice Garabrant the Organist.

The Charles W. McManis Company has signed a contract with Christ Church, Cranbrook, Bloomfield Hills, Mich., to redesign and enlarge the four-manual organ which was placed there in 1927 by Ernest M. Skinner. Many of the stops for which Mr. Skinner was noted will be retained in the new scheme. The work will include moving the solo division from a chancel chamber to the tower, where the other sections of the existing organ are installed. A chancel organ of two manual divisions, with exposed great, will be playable from the main console.

Dr. Maurice Garabrant is the organist and choirmaster. Work on the organ will begin late in the summer. The new stoplist will be as follows:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Rohrgedeckt, 8 ft., 61 pipes.
Viola, 8 ft., 61 notes.
Octave, 4 ft., 61 pipes.
Flute Ouverte, 4 ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Mixture, 4 ranks, 220 pipes.

CHANCEL GREAT.

Rohrflöte, 8 ft., 61 pipes (enclosed).
Gemshorn, 8 ft., 61 pipes (enclosed).
Principal, 4 ft., 61 pipes.
Octave, 2 ft., 61 pipes.

CHANCEL SWELL ORGAN.

Geigen, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 notes.
Gemshorn Celeste, 8 ft., 49 pipes.
Koppleflöte, 4 ft., 61 pipes.
Flageolet, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
English Horn, 8 ft., 61 pipes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.

Flauto Dolce, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Octave, 4 ft., 73 pipes.
Flute Triangulaire, 4 ft., 73 pipes.
Doublette, 2 ft., 61 pipes.
Scharf, 4 ranks, 244 pipes.
Contrafagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Flügel Horn, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

Gedeckt, 8 ft., 61 pipes.
'Cello, 8 ft., 61 pipes.
'Cello Celeste, 8 ft., 49 pipes.
Dulciana, 8 ft., 61 pipes.
Unda Maris, 8 ft., 49 pipes.
Spitzflöte, 4 ft., 61 pipes.
Nazard, 2½ ft., 61 pipes.
Principal, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
Clarinet, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.

SOLO ORGAN.

Orchestral Flute, 8 ft., 61 pipes.
'Cello, 8 ft., 61 pipes.
'Cello Celeste, 8 ft., 61 pipes.
Rohrquintade, 4 ft., 61 pipes.
French Horn, 8 ft., 61 pipes.
Tuba Mirabilis, 8 ft., 61 pipes (en chaise made within organ case).

PEDAL ORGAN.

Diapason, 16 ft., 44 pipes.
Lieblich Gedeckt, 16 ft., 32 notes.
Sub Bass, 16 ft., 32 pipes.
Contra Viol, 16 ft., 12 pipes.
Stillgedeckt, 8 ft., 32 notes.
Principal, 8 ft., 32 notes.
Violoncello, 8 ft., 32 notes.
Octave, 4 ft., 32 pipes.
Mixture, 3 ranks, 96 pipes.
Bombarde, 16 ft., 32 pipes.
Contrafagotto, 16 ft., 32 notes.
Trumpet, 8 ft., 44 pipes.
Clarion, 4 ft., 32 notes.

CHANCEL PEDAL ORGAN

Gemshorn, 16 ft., 12 pipes.
Geigen, 8 ft., 32 notes.

J. ALFRED SCHEHL, A.A.G.O., led the St. Lawrence Choir of boys and men and the Schola Cantorum in a Lenten choral service Palm Sunday afternoon at St. Lawrence Church, Cincinnati. The program included Rhigini's "The Lord Is Great," the Kyrie and Gloria from Beethoven's Mass in C, Corsi's "Adoramus Te," the "Cherubim Song" of Tchaikowsky, Mr. Schehl's setting of the Lord's Prayer and excerpts from Dubois' "Seven Last Words."

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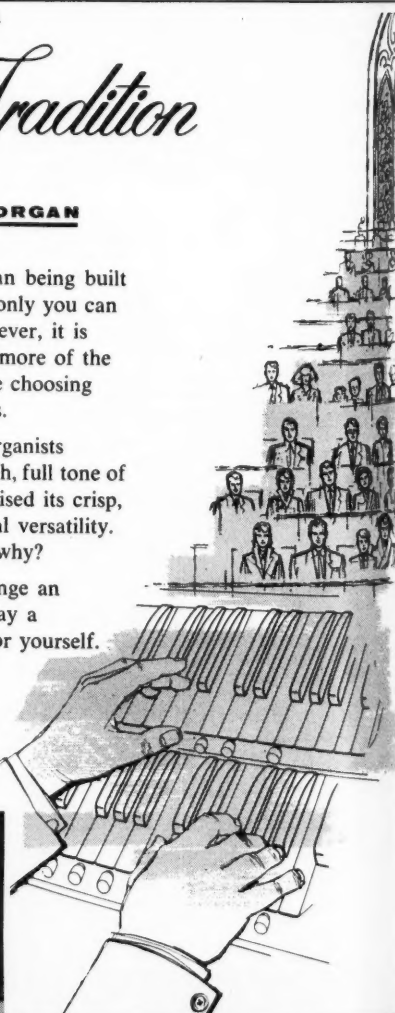
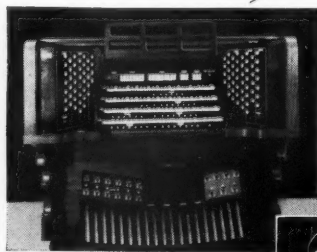
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The instrument was planned by Dr. Robert Magin, minister of music, and Eugene Poole of the Möller firm. The stoplist will be as follows:

GREAT ORGAN.

Quintaten, 16 ft., 61 pipes.
Diapason, 8 ft., 61 pipes.
Bourdon, 8 ft., 61 pipes.
Gemshorn, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Rohrflöte, 4 ft., 61 pipes.
Octave Quint, 2½ ft., 61 pipes.
Super Octave, 2 ft., 61 pipes.
Fourniture, 4 ranks, 244 pipes.
Chimes (console only).

SWELL ORGAN.

Flute Conique, 16 ft., 61 pipes.
Geigen Prinzipal, 8 ft., 61 pipes.
Gedeckt, 8 ft., 61 pipes.
Viole de Gambe, 8 ft., 61 pipes.
Viole Celeste, 8 ft., 61 pipes.
Oktav Geigen, 4 ft., 61 pipes.
Flute Harmonique, 4 ft., 61 pipes.
Twelfth, 2½ ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Plein Jeu, 3 ranks, 183 pipes.
Basson, 16 ft., 61 pipes.
Trompette, 8 ft., 61 pipes.
Vox Humana, 8 ft., 61 pipes.
Rohr Schalmel, 4 ft., 61 pipes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 61 pipes.
Spitzflöte, 8 ft., 61 pipes.
Spitzflöte Celeste, 8 ft., 54 pipes.
Erzähler, 8 ft., 61 pipes.

Erzähler Celeste, 8 ft., 61 pipes.
Koppelflöte, 4 ft., 61 pipes.
Nazard, 2½ ft., 61 pipes.
Blockflöte, 2 ft., 61 pipes.
Tierce, 1½ ft., 61 pipes.
English Horn, 16 ft., 61 pipes.
Cromorne, 8 ft., 61 pipes.
Soprano Trumpet, 4 ft., 61 pipes.
Tremulant.

POSITIV ORGAN.

Quintade, 8 ft., 61 pipes.
Prinzipal, 4 ft., 61 pipes.
Zimbel, 3 ranks, 183 pipes.

BRUSTWERK ORGAN.

Holzregal, 8 ft., 61 pipes.
Nachthorn, 2 ft., 61 pipes.
Nasat, 1½ ft., 61 pipes.
Siffelöte, 1 ft., 61 pipes.
Tremulant.

BOMBARDE ORGAN.

Violone, 16 ft., 61 pipes.
Prinzipal, 8 ft., 61 pipes.
Quint, 5½ ft., 61 pipes.
Prinzipal Octave, 4 ft., 61 pipes.
Harmonics, 5 ranks, 305 pipes.
Contre Trompette, 16 ft., 61 pipes.
Trompette Harmonique, 8 ft., 61 pipes.
Clairon Harmonique, 4 ft., 61 pipes.

PEDAL ORGAN.

Contra Violone, 32 ft., 12 pipes.
Contrebasse, 16 ft., 32 pipes.
Violone, 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Quintaten, 16 ft., 32 notes.
Flute Conique, 16 ft., 32 notes.
Erzähler, 16 ft., 12 pipes.
Violone Quint, 10½ ft., 32 notes.
Octave, 8 ft., 32 pipes.
Viole, 8 ft., 32 notes.
Bourdon, 8 ft., 12 pipes.
Flute Conique, 8 ft., 32 notes.
Quint, 5½ ft., 32 pipes.
Super Octave, 4 ft., 12 pipes.
Choralbass, 4 ft., 32 pipes.
Octave Quint, 2½ ft., 12 pipes.
Octavin, 2 ft., 12 pipes.
Harmonics, 5 ranks, 60 pipes.
Bombarde, 32 ft., 12 pipes.
Bombarde, 16 ft., 32 pipes.
Basson, 16 ft., 32 notes.
English Horn, 16 ft., 32 notes.
Bombarde, 8 ft., 12 pipes.
Bombarde, 4 ft., 12 pipes.

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Advice by a Choral Pioneer 32 Years Ago Holds Valid Today

By HERBERT STAVELY SAMMOND

[Mr. Sammond's article is taken from a paper which he read before the convention of the now defunct National Association of Organists in Rochester, N. Y., in 1923. It was first published in THE DIAPASON in September of that year. There are two excellent reasons for the re-publication of this paper. The first is that Mr. Sammond's advice thirty-two years ago is still valid. The second is that his paper calls to mind the wonderful progress made in the last three decades in the field of community choruses and the significant part which pioneers such as Mr. Sammond played in this development. Mr. Sammond founded the well-known Brooklyn Morning Choral and other singing societies. For many years he was organist and choirmaster of the Middle Collegiate Church in New York City.]

Every organist should be a leader or a leading factor for the advancement of music in his community, independently and outside of his church. While his position in the church should have a certain value to any musical work in which he may be engaged on the outside, he should aid in the cause of music through other channels besides those within the church.

What can be done and what is the way to go at it? There are so many things he can do and so many ways of going at them that only a few can be mentioned here by way of suggesting others. He should, in co-operation with other enthusiasts, organize a chorus or singing club. It matters not whether it be of men, women or children, or all three combined, so long as it is of value to the community, as it naturally would be.

To organists and pianists who have never done this type of work, and are not sure they could, I would say, as you play music in three or four parts on piano or organ and listen to each voice in its correct relation to the other for the proper blending of all the parts, you can do the same with voices. If you haven't done it and wish to learn how, go to it and you will soon learn.

If the field in your own community is only partly covered by having a mixed and a women's chorus, then organize the men into a singing club. If there is no women's chorus and there is one of mixed and male voices, try that or a children's choir. If you find the field fully covered in your immediate community and you feel it would be unwise to organize one of the kind already established, go outside and find a place where there is no singing club and stir up one. Some organists may feel that they cannot give the time or have not the time to give it. To such I would say: You have the time if you are only willing to use it that way. Few, if any, are so crowded with pupils as to be obliged to teach morning, noon and night.

The work requires just the sort of training and knowledge an experienced organist is supposed to possess, with certain other qualifications that require only exercising for development, and not the type of leader whose only qualification is a good singing voice. There has been too much of this type of song leading in community work since the world war, and the need or excuse for it ceased with the war. Do something that will elevate the standard of music in your community or adjacent town along the lines suggested. If it does not add directly to your income, it will pay in other ways.

A good way to start a singing society or club is to begin in your own church, taking as a nucleus those of your choir or others in the church who may sing. Do not as was said at the outset confine it to that church, but invite from all the churches those who love to sing. You will find many waiting to be asked. Perhaps a better plan is to get together a committee and send out a letter, signed by that committee, calling it a committee on organization, to all in the community who are known to sing more or less, asking them to come together for the purpose of forming a glee club, oratorio society, a Schumann, Orpheus, St. Cecilia, Apollo or whatever name or type of club you may wish to start.

You will wish to give at least two concerts a season, the expenses of which can be met in part by the dues of the active or singing members, but largely

by an associate membership called subscribing members or patrons.

Aside from the wonderful and inspiring work of elevating the musical taste of the community indirectly, the club should have a direct influence in molding the taste of its singing members. In a short time you will have them singing and enjoying works of the great masters, as well as songs of the best modern composers. One cannot realize, without having tried it, the joy that such work brings to conductor and singers alike.

The possibilities are so tremendous that I marvel at our indifference to the situation and the smug way we sit back and think how terribly busy we are, just because we may occupy a position as organist of a church and perhaps a synagogue and have a class of pupils.

I know from personal experience that it is possible to be organist of a church and synagogue at the same time, direct two or three choral organizations, have a class of private pupils, be an active member of a committee of an organization to which one may belong, spend a night at home once in a while, read the daily papers, a magazine article or two, a few musical publications a month, attend the "movies," opera or concert now and then and do various other things that might be mentioned and still be well and happy. In fact, such a life should keep one well and happy. If I am emphasizing too strongly a general distribution of one's energies and talents rather than a more intensive adherence to one or a few things, such as devoting one's time to concert organ playing or composition, as some of our distinguished organists do, and do well, it is because I would call the attention of others to a much neglected and unexplored field of endeavor, the development of which would make the community happier and richer.

GREENWICH, CONN., CHURCH TO HAVE AUSTIN INSTRUMENT

Austin Organs, Inc., has been awarded a contract to build a three-manual organ for the First Presbyterian Church of Greenwich, Conn. The installation will be a part of the complete rebuilding project by the church and the organ will be placed in the proposed new chancel. The pipes of the great and pedal organs are to be arranged so that they form the decorative screen for the organ. The all-electric console is to be movable. The specification was drawn up by Bruce Angell, organist of the Second Congregational church, Greenwich, who acted as consultant to the organ committee. Negotiations for the purchase were conducted by Charles L. Neill, New York sales representative for Austin Organs.

The resources of the organ will be as follows:

GREAT ORGAN.

Spitz Flöte, 16 ft., 61 pipes.
Principal, 8 ft., 61 pipes.
Spitz Flöte, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Quintaten, 4 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 3 rks., 183 pipes.
Chimes (console preparation).

SWELL ORGAN.

Rohrgedeckt, 16 ft., 12 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Viole de Gambe, 8 ft., 73 pipes.
Viole Celeste, 8 ft., 61 pipes.
Triangular Flute, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Plein Jeu, 3 rks., 183 pipes.
Trompette, 8 ft., 73 pipes.
Oboe Clarion, 4 ft., 73 pipes.
Vox Humana (console preparation), 8 ft. Tremolo.

CHOIR-POSITIV ORGAN.

Nason Flute, 8 ft., 73 pipes.
Dolce, 8 ft., 73 pipes.
Dolce Celeste (T.C.), 8 ft., 61 pipes.
Spitzprinzipal, 4 ft., 73 pipes.
Koppelflöte, 4 ft., 73 pipes.
Larigot, 1½ ft., 61 pipes.
Koppelflöte, 2 ft., 61 notes.
Krummhorn, 8 ft., 73 pipes.
Musette, 8 ft., 61 pipes.
Harp (console preparation). Tremolo.

PEDAL ORGAN.

Contra Bass, 16 ft., 32 pipes.
Spitz Flöte (Great), 16 ft., 32 notes.
Rohrgedeckt (Swell), 16 ft., 32 notes.
Principal, 8 ft., 32 pipes.
Rohrgedeckt (Swell), 8 ft., 32 notes.
Chorale Bass (Principal), 4 ft., 12 pipes.
Bombarde, 16 ft., 32 pipes.
Trumpet, 8 ft., 12 pipes.

Reiteration

IT cannot be stated too often that even a perfectly made, finely voiced organ, if deprived of room in which to speak its normal free tone, or placed so as to be lacking a proper egress of its tone into the room in which it is to sound, may perform poorly. Competent counsel on the location of an organ is vitally important. Our extensive experience is at your disposal in this connection. If you are planning a new building, or remodeling an old one with a new organ in mind, this service will be invaluable, both in the most satisfactory placing of the organ and in the most economical installation possible.

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SAN MATEO CHURCH TO HAVE CASAVANT ORGAN IN JUNE

A three-manual Casavant organ will be installed in June at the Congregational Church of San Mateo, Cal. The organist of the church is S. L. Grow. The installation of the new instrument will be supervised by Richard C. Stenger, representative of Casavant Freres. The stoplist is to be as follows:

GREAT ORGAN.

Quintaten, 16 ft., 68 pipes.
Open Diapason, 8 ft., 68 pipes.
Hohlflöte, 8 ft., 68 pipes.
Gemshorn, 8 ft., 68 pipes.
Octave, 4 ft., 68 pipes.
Super Octave, 2 ft., 61 pipes.
Mixture, 3 ranks, 183 pipes.
Trumpet, 8 ft., 68 pipes.
Chimes (prepared for in console).

SWELL ORGAN.

Geigen Principal, 8 ft., 68 pipes.
Rohrflöte, 8 ft., 68 pipes.
Viola da Gamba, 8 ft., 68 pipes.
Voix Céleste, 8 ft., 61 pipes.
Octave Geigen, 4 ft., 68 pipes.
Traverse Flute, 4 ft., 68 pipes.
Flageolet, 2 ft., 61 pipes.
Cornet, 3 ranks, 183 pipes.
Contra Fagotto, 16 ft., 68 pipes.
Cornopean, 8 ft., 68 pipes.
Oboe, 8 ft., 68 pipes.
Clarion, 4 ft., 68 pipes.
Tremulant.

CHOIR ORGAN.

Viola, 8 ft., 68 pipes.
Melodia, 8 ft., 68 pipes.
Dulciana, 8 ft., 68 pipes.
Unda Maris, 8 ft., 61 pipes.
Lieblich Flöte, 4 ft., 68 pipes.
Nazard, 2 3/4 ft., 61 pipes.
Piccolo, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 61 pipes.
Clarinet, 8 ft., 68 pipes.
Tremulant.

PEDAL ORGAN.

Principal, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Quintaten, 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Cello, 8 ft., 32 pipes.
Bourdon, 8 ft., 12 pipes.
Choralbass, 4 ft., 12 pipes.
Trombone, 16 ft., 32 pipes.
Contra Fagotto, 16 ft., 32 notes.
Tromba, 8 ft., 12 pipes.
Clarion, 4 ft., 12 pipes.

DR. ROBERT BAKER IS HEARD IN MANY AMERICAN CITIES

Dr. Robert Baker, well-known concert organist of New York City, will go on a transcontinental recital tour under the management of Colbert-LaBerge in May. He is scheduled to be heard at the A.G.O. regional conventions in Oklahoma City, Hartford, Newark and Birmingham. Dr. Baker conducted a choral clinic at DePauw University in April and will hold another clinic at the Birmingham convention.

A series of three Sabbath afternoon recitals was played by Dr. Baker at the temple of the Congregation Emanu-El, New York, in March and April. The April 2 program included works by Buxtehude, Bach, Myron Roberts, Schumann, Reger, Mozart and Vierne. He played the following April 9: Fantasie in C minor, Bach; Concerto 10, Handel; Rondo, Rinck; Prelude and Fugue in A minor, Bach; Three Preludes, Herman Berlinski; Fantasie in A major, Franck; Two Ritornelles, Rameau-Karg-Elert; Fantasie and Fugue on "B-A-C-H," Liszt.

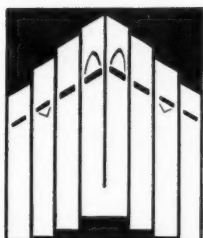
A number of oratorios have been conducted by Dr. Baker this season at the Fifth Avenue Presbyterian Church, where he is organist and director of music. Among them were Parker's "Hora Novissima," Bach's Christmas Oratorio, "The Messiah," the Requiems by Brahms and Faure, "Elijah" and "The Crucifixion."

MAAS-ROWE INSTALLS LARGE CARILLON IN FORT WORTH

A Maas-Rowe "Symphonic Carillon" containing 111 "bells" was dedicated March 20 at the Polytechnic Methodist Church in Fort Worth, Tex. A dedicatory recital was played by Del Roper, official carillonneur of the Maas-Rowe Electromusic Corporation. He was assisted by Donald Bellah, organist of the church. The "bells" in the carillon are small tuned metal rods which are struck by electric hammers and the sound is amplified by a system having an output power of 900 watts, with a bank of eighteen speakers in the church tower. The installation was supervised by Louis A. Maas, president of the company.

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LARGE KILGEN ORGAN IS NEARLY FINISHED

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Four-manual Instrument Ordered Two
Years Ago Is Expanded in the
Course of Construction—
Stoplist Is Announced.

The Kilgen Organ Company announces that the large four-manual organ for the Gesu Church, Milwaukee, is nearing completion. All sections of the instrument have been installed except the echo division. In May, 1953, a three-manual organ was ordered and specifications were published in THE DIAPASON in December of that year. While the organ was under construction, it was decided to add to the original specification, and as a result the complete organ is one of comprehensive tonal scope.

The instrument was designed by the president of the company, Eugene R. Kilgen, and its installation has been under the supervision of Oscar Schmitt and Walter Geisthardt of the Chicago branch of the Kilgen Company.

The main organ is located in the large choir gallery in the rear of the church. The echo division, which is playable from the console in the choir loft, is located on the second floor level in the front of the church.

Gesu Church adjoins Marquette University and is one of the oldest and largest churches in Milwaukee.

The specifications of the organ are as follows:

GREAT ORGAN.

Violone, 16 ft., 61 pipes.
Diapason 2, 8 ft., 61 pipes.
Hohl Flöte, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute Harmonic, 4 ft., 61 pipes.
Twelfth, 2 2/3 ft., 61 pipes.
Fifteenth, 2 ft., 61 pipes.
Mixture, 4 ranks, 244 pipes.
Tromba, 8 ft., 61 pipes.
Chimes, 25 tubes.

SWELL ORGAN.

Lieblich Bourdon, 16 ft., 73 pipes.
Diapason, 8 ft., 73 pipes.
Gedeckt, 8 ft., 73 pipes.
Viola da Gamba, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Geigen Octave, 4 ft., 73 pipes.
Kleine Gedeckt, 4 ft., 73 pipes.
Flautino, 2 ft., 61 pipes.
Scharf, 3 ranks, 183 pipes.
Fagotto, 16 ft., 73 pipes.
Trompette, 8 ft., 73 pipes.
Oboe, 8 ft., 73 pipes.
Vox Humana, 8 ft., 73 pipes.
Clarion, 4 ft., 73 pipes.

CHOIR ORGAN.

Dulciana, 16 ft., 73 pipes.
Geigen Diapason, 8 ft., 73 pipes.
Viola, 8 ft., 73 pipes.
Concert Flute, 8 ft., 73 pipes.
Flute Celeste, 8 ft., 61 pipes.
Quintadena, 8 ft., 73 pipes.

Dolce, 8 ft., 12 pipes.
Unda Maris, 8 ft., 61 pipes.
Fugara, 4 ft., 73 pipes.
Flauto Traverso, 4 ft., 73 pipes.
Nazard, 2 2/3 ft., 61 pipes.
Harmonic Piccolo, 2 ft., 61 pipes.
Tierce, 1 3/4 ft., 7 pipes.
Sifflöte, 1 ft., 5 pipes.
Cornet, 3 ranks, 183 pipes.
Clarinet, 8 ft., 73 pipes.
Chimes, 25 notes.
Harp, 8 ft., 44 bars.
Celesta, 4 ft., 44 notes.

SOLO ORGAN.

Flute Mirabilis, 8 ft., 73 pipes.
'Cello, 8 ft., 73 pipes.
'Cello Celeste, 8 ft., 61 pipes.
Flute Ouverte, 4 ft., 73 pipes.
Mixture, 5 ranks, 305 pipes.
Harmonic Trumpet, 8 ft., 73 pipes.
French Horn, 8 ft., 73 pipes.
English Horn, 8 ft., 73 pipes.
Harmonic Clarion, 4 ft., 12 pipes.

ECHO ORGAN.

Fern Flöte, 8 ft., 73 pipes.
Nachthorn Celeste, 8 ft., 61 pipes.
Vox Angelica, 8 ft., 73 pipes.
Echo Flute, 4 ft., 12 pipes.
Vox Humana, 8 ft., 73 pipes.
Tremolo.

PEDAL ORGAN.

Contra Bourdon, 32 ft., 32 pipes.
Diapason 1, 16 ft., 32 pipes.
Diapason 2, 16 ft., 32 pipes.
Violone, 16 ft., 32 notes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 pipes.
Contra Dulciana, 16 ft., 32 notes.
Octave, 8 ft., 12 pipes.
Violoncello, 8 ft., 32 notes.
Bass Flute, 8 ft., 12 pipes.
Gedeckt, 8 ft., 32 notes.
Quint, 5 1/3 ft., 32 notes.
Block Flöte, 4 ft., 12 pipes.
Doublette, 2 ft., 12 pipes.
Mixture, 3 ranks, 32 notes.
Bombarde, 16 ft., 32 pipes.
Trombone, 16 ft., 12 pipes.
Bombarde, 8 ft., 12 pipes.
Trompette, 8 ft., 32 notes.
Clarion, 4 ft., 32 notes.

LOUIS POTTER AND HIS SON

WILL PLAY IN FOREST PARK

Louis A. Potter, F.A.G.O., well-known Washington, D. C., organist, and his son, Louis A., Jr., 'cellist, will be heard in a concert Friday evening, May 27, at 8 o'clock in St. John's Evangelical Lutheran Church, 305 Circle Avenue, Forest Park, Ill., a suburb of Chicago. The Messrs. Potter have appeared together frequently in eastern cities and have been heard in such chamber music centers as the Phillips Gallery in Washington. Mr. Potter, Sr., was for eighteen years director of the Washington Choral Society. His son is associate professor of music at Michigan State College and conductor of the college orchestra. The organ at the Forest Park church is a recently built three-manual Aeolian-Skinner of forty-four ranks. The instrument was installed under the supervision of another son, Thomas Van Potter, Chicago representative of the builder. The event will be open to the public without charge.

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The President's Column

The steadily increasing interest in the annual national midwinter conclave demonstrated each year (the recent one in New Orleans having the largest attendance of delegates) leads us to believe that the conclave to be held in Philadelphia Dec. 27 to 29, 1955, will be an outstanding success. The renowned "City of Churches," so full of interest historically and musically, will be the perfect location, and the great Pennsylvania Chapter can be depended upon to make all the arrangements, true to the traditions of this host chapter, the first chapter organized by the Guild, in 1902.

Reports being received at national headquarters indicate the country-wide interest in the 1955 series of regional conventions. Please consult the list of places and dates appearing in this issue of THE DIAPASON and note the recommendation to all members that they attend the convention most conveniently located, thus reducing travel to a minimum.

Information is also being received with respect to the 1956 biennial national convention in New York City and it is a foregone conclusion that all high records of attendance will be exceeded. Programs of tremendous interest and infinite variety are being arranged by the committee of the host chapter.

It was my pleasure to attend the second annual one-day conference of organists and choirmasters in New Brunswick, N.J., March 26. This was under the joint sponsorship of the Middlesex Chapter, George Huddleston dean, and the University Extension Division of Rutgers University, represented by George S. Odome. Each session was of the greatest value and everyone present was definitely benefited by hearing the programs of music and participating in the workshop panel discussions. This type of conference is highly recommended to all chapters. An increasing number of chapters include a similar conference as an annual chapter project and it is to be hoped that the idea will be appropriated by many, for it is one of the best mediums of all to bring the activities and the purposes of the A.G.O. to general attention, not only to church musicians but to the churches and communities.

Attention is directed to the announcement of an organ composition contest under the auspices of the A.G.O. The winner is to receive a \$200 prize and royalty offered by the H. W. Gray Company.

All candidates for the associate, fellowship and choirmaster examinations the second week in June should familiarize themselves with the data and forward signed application forms promptly to national headquarters. The examination for choir directors who do not play the organ will be given as an optional examination for the first time this year.

Another chapter has issued its own code of ethics, which is based on the code of the national A.G.O., but made particularly applicable locally. We suggest that chapters emulate the Dayton, Ohio, Chapter referred to above, and other chapters which find such a code of real value.

S. LEWIS ELMER.

Plan Institute at Alfred, N. Y.

The Canacadea Chapter is planning its eleventh church music institute to be held at Alfred University, Alfred, N. Y., from July 17 to 22. Alfred is a lovely spot in the hills of western New York, and it has made a very pleasant setting for the institutes. The chapter is grateful to Alfred University, whose continuing cooperation makes it possible to present this institute again for the modest sum of \$50 for tuition, room and excellent board for the week.

The courses of study to be offered this year should prove stimulating to all progressive directors. Dr. Roberta Bitgood of Calvary Presbyterian Church, Riverside, Cal., will teach conducting and repertory, a field in which she is so well qualified as to need no publicity. Mrs. Madeline Ingram of Lynchburg College specializes in children's choirs. Her work at the 1954 institute was so valuable and inspiring that we feel privileged to be able to present her again. She will use children from 5 to 8 years of age this year as a demonstration choir. Mrs. Ingram considers this an often-neglected group which can add a great deal to the musical life of the church. Her lectures will include all youth groups.

Robert Elmore of the Church of the Holy Trinity (Episcopal) of Philadelphia, whose compositions are of great interest to users of church music, will have as his topic "The Church Organist". He plans to deal with the various aspects of the problems of the organists, dwelling particularly on service playing. Another newcomer to the institute faculty will be Howard Jarratt, teacher of voice at Union Theological Seminary. He has wide experience as tenor soloist with many outstanding groups, including St. Olaf's Choir and the Robert Shaw Chorale, in opera and concert. He is at present soloist in the Fifth Avenue Presbyterian Church of New York. His work will deal primarily with techniques for the group and techniques for the individual. This will be a practical course adapted to the restrictions under which the church musicians must work.

A special feature of the week will be a lecture and demonstration of hymn festivals by the popular festival conductor, Hans Vigeland, of Westminster Church, Buffalo. His artistic and original handling of these programs will be very helpful in planning next year's work. Daily devotions have always been an important part of the institute. They will be conducted by R. Leroy Moser, minister of the Union University Church. Lois Boren Scholes, dean of Canacadea Chapter, is director.

Portland Program Outlined.

The regional convention to be held in Portland, Maine, will open Wednesday, July 6, with registration at the Eastland Hotel. At 2 p.m. Dr. Everett Titcomb will read a paper at the parish house of St. Luke's church. Harriette S. Richardson, dean of the Vermont Chapter will play a recital in the church at 3 o'clock. E. Power Biggs will be heard on the organ at the Portland City Hall at 8:15.

On Thursday buses will leave for Lewiston, Maine, and Bates College, where Leonard Raver will play. There will be a talk with recordings by Mr. Biggs. At noon there will be a New England clam bake at Rock Hill Inn on the shores of Casco Bay. At 3 p.m. Edward Prescott of the University of Maine will play in Bowdoin Chapel. The evening program

will include a recital in the Portland City Auditorium by Mabel Zehner of Ashland, Ohio.

On Friday a business session will open at 9 a.m. in St. Luke's Parish house and the young organists contest will be held in the cathedral at 9:30. There will be a paper by Francis Weinrick of the University of Vermont at 11 a.m. Officers will be guests of the Portland Chapter for the dean's luncheon in the Eastland hotel at 12:30. The afternoon recital will be played by Catharine Crozier in the City Hall at 3 p.m. The final affair will be the banquet at the Eastland hotel at 6:30. The speaker will be the Very Reverend Leopold Damrosch, dean of St. Luke's Cathedral.

Far-Western Plans Announced.

Long Beach, Cal., will be the rallying point for organists and choral directors June 20 to 23 at the fourth Far-Western regional convention. The Long Beach Chapter will be host to organists and choir directors from Arizona, Nevada, California and Hawaii. Joseph B. Riddick, dean of the local chapter, will be the official host.

Gene Driskill is convention chairman and he is assisted by Dr. Robert Magin of the First Congregational Church, Joseph Riddick, Calvary Presbyterian Church and Temple Israel; Agnes Spies, St. Thomas of Canterbury Episcopal Church, and Edith Wyant, Trinity Lutheran Church. The Rev. R. Merrill Jensen of Immanuel Baptist Church, minister-organist, is program chairman, with Marcia Hannah, St. Luke's Episcopal Church; Arnold Aylton, A.A.G.O., Immanuel Baptist Church, and Dr. Magin as his assistants.

Artists appearing on the program will be Robert Noehren, David Craighead, John Hamilton, Clarence Mader, Dr. Orpha Ochse, Dr. Robert Magin, Marcia Hannah, H. William Hawke, Dr. Leslie P. Spelman, Robert Pritchard, Richard Jesson and Hans Hoerlein.

Hartford Will Be Host.

The Hartford Chapter will be host for the New England regional convention June 14 to 16 at the Hartford Seminary Foundation. There will be numerous and instructive concerts, workshops and exhibits. Dr. Robert Baker will give a recital on the new Austin organ in Christ Church Cathedral, Springfield. Edgar Hillier will be heard on the new Kilgen organ in the Congregational Church, New Britain. Clarence Watters will play on the Aeolian-Skinner organ in Trinity College Chapel. Robert Brawley will conduct a choral demonstration and concert at Trinity Church. There will be panel discussions, youth choir and rhythm choir demonstrations and youth contests.

The committee is as follows: Jack Grove, chairman; Esther Ellison, Edward Broadhead, Malcolm Humphreys, Grace Berry, David Hughson, Frank Honey, Genevieve Brooks, Robert Requa, Lowell Haynes, Glen Smith, Teresa d'Esopo, Edward Graham, Barbara Williams, Ruth Bliss and Maria Carpenter.

WILKES-BARRE, PA., CHAPTER—The Wilkes-Barre Chapter and the Mozart Club of Wilkes-Barre presented a junior choir festival Sunday, March 13, in the First Methodist Church. Two hundred children, representing fourteen choirs, participated and gave a spirited and moving concert, based on the life of Christ. Mrs. John Bennett, director of music of Westminster Presbyterian Church, directed the choirs and John Detroy, professor of music at Wilkes

Regional Conventions

Following is the list of dates and places for the 1955 regional conventions not yet held:

May 2-3—Portland, Ore.
May 9-12—Charlotte, N. C.
May 10-12—Oklahoma City, Okla.
June 7-9—Birmingham, Ala.
June 14-16—Hartford, Conn.
June 20-23—Long Beach, Cal.
June 21-23—Reading, Pa.
June 27-29—Newark, N. J.
July 6-8—Portland, Maine.
Oct. 17-19—Louisville, Ky.
June 28-30—Duluth, Minn.
June 22-24—Champaign-Urbana, Ill.

It should be borne in mind that attendance at any of these conventions is not limited to members of the particular region. Anyone, from far or near, is welcome to attend.

SETH BINGHAM,
National Convention Chairman.

College and organist of the First Methodist Church, accompanied the choirs. The Rev. Douglas E. Peterson, minister of music of the First Presbyterian Church, was chairman of the concert. Miss Marion Wallace is dean of the Wilkes-Barre Chapter and Miss Harriet Ehrhart is president of the Mozart Club. The numbers sung by the choirs were: Advent, "Sleepers, Wake"; Bach, "A Child's Prayer"; Hays, "Whence is the Goodly Fragrance?" Baker, "Jesu, Joyance," Bach-Akerman; "The Lamb"; Shaw, "Were you There?" Negro spiritual; "Awake, Thou Wintry Earth"; Dutch Carol; "The Spacious Firmament"; K. K. Davis. The Wilkes-Barre Chapter held its monthly meeting March 21 in the Westminster Presbyterian Church. Wilkes-Barre. The guest of honor and speaker of the evening was Miss Marguerite Hazzard, a member of the faculty at Union Theological Seminary in New York. Miss Hazzard's talk was chiefly about the work of training children and youth choirs. She stressed the necessity of being exact and making something tangible of religion when teaching the very young. When selecting hymns to teach to them the director should ask himself "Is this hymn good enough to use in the worship of God? What will it do to the people who hear it? What will it do to me?" At the close of Miss Hazzard's talk there was a social hour. The social hour was in charge of Mrs. Chester Clark, organist of Westminster Church; Miss Margaret Nicholson, Mrs. E. S. Wilcox and Mrs. W. H. Sugden.—MRS. WILLIAM R. BLACKMAN, Secretary.

CHAUTAUQUA CHAPTER—The Chautauqua Chapter presented the Westminster Bell Ringers and Hans Vigeland, organist of the Westminster Church, Buffalo, in a concert Sunday afternoon, Feb. 27, at the First Presbyterian Church of Jamestown, N. Y. Mr. Vigeland's program was as follows: Chaconne, Louis Couperin; Concerto for Organ, No. 6, in G minor, Handel; Aria, Peeters; Toccata and Fugue, Wolfgang Fortner; "In Himmelen" (Choral Improvisation), Margrethe Hokanson; Fantasy on "Kirken den er et Gammelt Hus," Vigeland.

TOLEDO CHAPTER—The regular meeting of the Toledo Chapter was held March 15 at the Collingwood Presbyterian Church. After the business meeting Dale Richards introduced Mrs. Amanda Baxter, who explained the Kenneth Westerner voice method. This proved a very profitable experience. Many choir directors were guests of the organists for this program. Miss Jeanne Demessieux played at the Toledo Museum of Art March 18. Miss Margaret Weber submitted the theme upon which Miss Demessieux improvised.—JOYCE WENZ, Registrar.

News of the American Guild of Organists—Continued

Elmore Plays in New York City.

The New York City Chapter presented Philadelphia's distinguished organist-composer, Robert Elmore, in a brilliant recital at St. Thomas' Church March 28. Mr. Elmore offered an unusual and varied program ranging from Bach, represented by the rarely-played E. flat major Concerto, to his own splendid "Suite in Rhythm," which captivated the audience.

The most controversial work was Olivier Messiaen's "Messe de la Pentecote". For those familiar with his "Nativité du Seigneur" the five movements of this organ mass present the fragmentary beats, brusque cut-offs and thematic changes, intense chromaticism, arbitrary lengthening or shortening of measures, literal repetitions, continuous dissonance and vertical chord-accumulations one has learned to expect from this composer. There are no key-signatures, time-signatures or metronome marks.

One should not presume to judge this music at a first hearing. It was all superbly set forth by Mr. Elmore. But equally fine was his playing of other numbers, including de la Tombe's very dated Allegro from the Second Sonata, the Brahms not-so-genial Prelude and Fugue in A minor, A. Walter Kramer's rather impressionistic and ingratiating "Eklog," a quite harmless little Scherzo by Pietro Yon and this reviewer's Passacaglia.

Sensitive approach, complete technical mastery, a lively feeling for color, an inner fire and warmth—these are some of the qualities that give Robert Elmore his eminence as an outstanding creative artist.

SETH BINGHAM.

Many Activities in Texas.

The East Dallas Christian Church was the meeting place for the April 18 meeting of the Texas Chapter. In the business meeting recognition was given to the recital committee, headed by David W. McCormick, for a most successful series. Plans were announced by a committee appointed by the dean, Mrs. O. G. Satterlee, for participation in a benefit for the Albert Schweitzer Fellowship. Plans for national music week and A.G.O. Sunday were also outlined. The program for the evening was given by David W. McCormick and Gilbert Pirovano, who played the Guild examination pieces.

In January the chapter met at Christ Lutheran Church for dinner and a business meeting. Members and 400 music lovers then assembled at the Highland Park Methodist Church to welcome Carl Weinrich at his third Dallas recital. This was the second recital of the 1954-55 series. Mr. Weinrich played a program of works by Buxtehude, Couperin, Scarlatti, Bach, Haydn, Shepherd, Reger and Liszt.

On Feb. 21 the Texas Chapter held an organist-clergy meeting at the Highland Park Presbyterian Church, Dallas. Attending the dinner were 111 members and guests. Those present heard a recital by Peg Carol Bie, senior organ student of Dora Poteet Barclay at S.M.U., on the Casavant organ in Wynne Chapel and a talk by Dr. William M. Elliott, Jr., minister of the host church.

The March meeting took place at the University Park Methodist Church, Dallas, on the 21st. Emmett G. Smith played the annual Fort Worth exchange recital.

JAMES M. GUINN, Registrar.

Bach Mass in San Diego.

Bach's Mass in B minor was given March 6 to a near capacity crowd by the San Diego Chapter. A chorus of seventy voices under the direction of Harold W. Baltz sang this choral masterpiece with a dedicated spirit. As far as is known, it was the first performance of the work in this area and was well received by listeners and critics alike. In addition to the chorus, musicians involved in the performance were a chamber orchestra of twenty players, Mannette Marble Baltz, harpsicordist; Charles Shatto, organist, and the solo singers. The performance gave evidence of careful preparation by chorus and instrumentalists alike.

Mr. Baltz, director of the chorus, came here five years ago from Baldwin-Wallace College, Beria, Ohio. He is now choral director of St. Paul's Episcopal Church.

GWENDOLYN H. MYERS, Publicity Chairman.

Hold Festival in California.

Three organs, four organists, a pianist, a double chorus, a twelve-part chorus, a choir, a double brass chorus, four conductors, a concert of music of Giovanni Gabrieli, an organ-piano ensemble recital and a model church service—all these were included in the spring festival offered by the Redwood Empire Chapter April 24 in Santa Rosa, Cal.

Much of the talent was contributed by Santa Rosa Junior College, where Gordon Dixon, A.A.G.O., dean of the chapter, is a member of the faculty and sponsor of a Guild student group. The chairman of the music department, Chester Beck, conductor of the Sonoma County Chorus, delivered an address on "The Choir and the Anthem" at the Guild service. The college chorus, directed by Harry Meyn, sang "In Ecclesiis" and "Jubilate Deo" at the afternoon program of Gabrieli music, accompanied by brass choir and organ. The brass choir was directed by John Peterson.

After the Gabrieli program, held in St. Eugene's Catholic Church, the guests adjourned to the auditorium of the Luther Burbank Memorial Theater to enjoy a rendition of Dupre's Variations on Two Themes by Verna Case Tischer, organist, and Louise Levinger, pianist. After dinner the Guild service was held in the Methodist Church. Claire Coltrin, organist of the church, played the service, and the church's choir, directed by William Barclay, sang two anthems. Also included in the service was a recital by C. Warren Becker of Pacific Union College at Angwin. Specially invited guests for the festival were members and friends of the Northern California Chapter.

LANCASTER, PA., CHAPTER—The Lancaster Chapter held its April meeting in the Sacred Heart Catholic Church on the 11th. The meeting was opened with a brief recital by Frank McConnell, who demonstrated the possibilities of the newly installed organ. Afterward Father Kolowski gave an informal talk on the recently reconstructed church. The business session was conducted by Reginald F. Lunt, sub-dean. Final rehearsal plans were announced for the senior choir festival May 1. After the business session Walter Gundling of the firm of Sebastian Gundling & Son, builders of the organ, explained its construction. Henry Sterbach, organist of the church, demonstrated the chimes. A social hour was in charge of Mrs. Ethel Mumma, Mrs. Alan Johnstone, Mrs. W. M. Beittel and Mrs. Edward Humpf.—FRANCES M. McCUE, Registrar.

ALLEGHENY CHAPTER—The April meeting of the Allegheny Chapter was held on the 19th in the First Methodist Church, Olean, N. Y. J. Edgar Pelton, organist of the church, was program chairman and read a paper on "The Relationship of the Minister and Organist in Church Work". After dinner we adjourned to the church, where Dean Edward B. Vreeland, Jr., of Salamanca, N.Y., conducted a short business meeting. The balance of the meeting might have been termed "Echoes of Easter". Several members played the preludes or postludes that had been used in Easter services.—PHILIP F. SMITH, Diapason Correspondent.

HARTFORD CHAPTER—The Hartford Chapter is grateful to one of its members, Robert S. Brawley, for making it possible for them to realize a profit of over \$1,000 on the recent Bach concert, held for the benefit of Dr. Schweitzer's hospital in Africa. Despite a full schedule, Mr. Brawley found time to train and direct his own choir in a Bach cantata, arrange the program and make suggestions that successfully aided the work of the financial committee. Mr. Brawley is organist and choir director at Trinity Episcopal Church in Hartford, Temple Beth Israel and Miss Porter's School in Farmington. Ruth Malsick, dean and director of the Rocky Hill Congregational Church, and Lowell B. Haynes, director of the Wethersfield Congregational Church, combined their efforts and gave a program at the West Hartford Congregational Church to defray expenses of the June Convention.—TERESA D. FITZGERALD, Publicity Chairman.

HOUSATONIC CHAPTER—The Housatonic Chapter will present George Markey, organist of the Old First Church, Newark, N. J., in a recital on the evening of May 6 in the chapel of the Hotchkiss School, Lakeville, Conn. Mr. Markey is a graduate of the Curtis Institute of Music in Philadelphia and is on the teaching staff of the Peabody Conservatory, Baltimore, and the Westminster Choir College, Princeton. He is just completing a nationwide tour of organ recitals. This is the first attempt of the Housatonic Chapter to sponsor a recital and it is hoped to make this an annual event. The recital is open of the public free of charge. The Housatonic Chapter held a Palm Sunday afternoon service at Trinity Church, Lime Rock, Conn., with a chorus of forty

from seven churches. Palm Sunday hymns and anthems were sung and an address on "Music and Public Worship" was given by the rector, the Rev. Dr. Robert S. Flockhart. The Rev. James W. Hyde, chaplain, read the versicles and the lesson.—ANNE H. CHAPIN, Registrar.

METROPOLITAN NEW JERSEY CHAPTER—The Metropolitan New Jersey Chapter enjoyed a dinner meeting March 19 at St. James' Episcopal Church, Upper Montclair, with Russel E. Hayton, organist and choirmaster, the host. A panel discussion on "The Church Organist and Weddings" was presented by Mary Elizabeth Jenkins of the Forest Hill Presbyterian Church, Newark; the Rev. William K. Burns of the Morrow Memorial Methodist Church, Maplewood, and Frank C. Smith of Grace Episcopal Church, Newark. The moderator was Walter N. Hewitt of the Prospect Presbyterian Church, Maplewood. The second half of the program was devoted to anthem reading, led by Annette Gee of the First Presbyterian Church, North Arlington; Russel E. Hayton of the host church; William J. Jones of the Presbyterian Church of Upper Montclair; Ann C. Lewis of Montgomery Presbyterian Church, Belleville, and Florence Maltby of the Memorial Presbyterian Church, Newark.—LEAH DAVIS MEAD, Registrar.

SYRACUSE CHAPTER—The Syracuse Chapter met for dinner in March at the Temple of Concord. This was another first for the chapter, as organists brought their ministers, choirmasters or music committee members for a discussion of music in the worship service. Rabbi Friedman of the Temple of Concord gave the invocation and a tribute to Harris Cooper, one of the members. After dinner, served to eight-five people, the Knights of Columbus Chorus, under the direction of John Hutchinson, sang several numbers which were well received. Gladys Eldrett Bush introduced Dr. Mielke of the Park Central Presbyterian Church, who spoke for the non-liturgical-free worship group. Donald Ingram, organist of St. Peter's Episcopal Church in Cazenovia, spoke for the organists. Professor Joseph McGrath, organist of the Cathedral of the Immaculate Conception, said that everything we do is a debt of honor.—NORMA W. CADY, Registrar.

WESTCHESTER COUNTY CHAPTER, NEW YORK—The regular meeting was held March 15 at Christ Church, Bronxville. A recital was given by Stanley Bassi of New Rochelle and Mrs. J. Sidney Johnson of Bronxville, assisted by Louise Scheldrup, oboist. Howard Marsh, dean, gave a valuable discourse on organ practice techniques for busy people. He distributed to the audience an outline of suggestions for the preparation of service music. A social hour was arranged by Mrs. Robert Kuwahara.—ALINDA B. COUPER, Secretary.

CENTRAL NEW JERSEY CHAPTER—A very interesting and unusual meeting was held at the Covenant Presbyterian Church in Trenton March 7. The chapter had as guest speaker Roger Sessions, the composer. Mr. Sessions spoke on "Modern Music and How It Came To Be". He is on the faculty of Princeton University. Mr. Sessions illustrated his talk at the piano and played one of his own compositions. The Music Study Group of Trenton and the music students of the State Teachers' College were invited to the meeting.—MARION FLINTZER, Registrar.

LEHIGH VALLEY CHAPTER—The Lehigh Valley Chapter met March 19 at the Cathedral Church of the Nativity in Bethlehem, Pa. The feature of the meeting was a recital of wedding music. Participants in the recital were Dr. John Beiswanger, Zion Evangelical and Reformed Church, Easton, Pa.; Albert Gundrum, Trinity Episcopal Church, Bethlehem; Mrs. Evelyn Robbins, Salem Evangelical and Reformed Church, Allentown, and Mark Davis, Central Moravian Church, Bethlehem. The group adjourned to the social rooms, where the organist of the host church, Frederick W. Graf, and Mrs. Graf were hosts.—SUE ENRIGHT, Secretary.

NEW HAMPSHIRE CHAPTER—The New Hampshire Chapter is sponsor for the annual recital, which will be given by E. Power Biggs at the Church of the Good Shepherd at Nashua, N.H., May 2. There will be no admission charge. The program has been arranged by James A. Wood, dean and organist at the Church of the Good Shepherd.—HELEN M. LOMBARD.

CHESAPEAKE CHAPTER—Preceding the regular meeting March 14 a concert of sacred music was presented by St. Paul's choir and St. Paul's choral group at Old St. Paul's Church in Baltimore, Md. The beautifully sung program, heard and enjoyed by a large audience, included the coronation anthem, "I Was Glad", by C. H. H. Parry; a chorale from the cantata "Bide with Us", by Bach, and the complete Mass in E minor by Bruckner. Then, moving over to St. Paul's parish-house, the chapter members held a business meeting which was followed by the usual social hour.—DELLA V. WEBER, B. S., A.A.G.O.

SOUTHERN NEW JERSEY—The Southern New Jersey Chapter held its March meeting at the historic Deerfield Street Pres-

byterian Church in Deerfield. The chapter presented in a recital J. Earl Ness, Jr., Mus. B., A.A.G.O., organist and choirmaster of the First Baptist Church of Philadelphia. It was decided to avail ourselves of the invitation to hold the April meeting at the home of Mrs. Kate Ayares in Salem, where in her large music-room is a residence organ by Wurlitzer.—STANLEY E. SILVERS, Dean.

AKRON CHAPTER—Once a year the members of the Akron Chapter invite their husbands and wives to a potluck supper and social evening. This was held April 4 at the First Congregational Church. After supper we were entertained by Robert Morrison, choirmaster and organist of the First Methodist Church of Canton, Ohio. Mr. Morrison took us on a tour through his organ by means of colored slides.—MRS. R. H. MARTIN, Registrar.

EASTERN NEW YORK CHAPTER—Inclement weather dwindled the ranks of the chapter to fourteen members at the meeting March 22 in a lounge at St. John's Lutheran Church, Troy. Dean VanDemark, organist and choir director at the church, was our hostess. Miss Eyleshimmer was in charge of the evening's program, which consisted of the examination of Palm Sunday anthems.—CAROLYN EYLESHIMMER, Registrar.

SOUTH DAKOTA CHAPTER—A youth choir festival was sponsored by the South Dakota Chapter March 12 in Sioux Falls. Twelve churches from Sioux Falls and Vermillion, S. D., and Worthington, Minn., participated in the festival. The massed junior and high school choirs, over 500 children, were directed by Miss Glenna Rundell and Merle Pfleger. Miss Maxine Killeany was organist. After the prelude, "Suite for Organ," Couperin, and the processional hymn, "The Church's One Foundation," the combined junior choirs sang "Now Thank We All Our God," Bach; "He Shall Feed His Flocks," Handel; "Sing Gloria," Davis; "Divine Mystery," plain-song; "Adoration," Hebrew melody; "Be of Courage, Ye that Sorrow," Schubert; "O Sons and Daughters," Easter Carol. The outstanding thirty-six-voice (high school age) chancel choir from Westminster Presbyterian Church in Worthington, under the direction of Mrs. Lucy Ludlow, sang "Let All Mortal Flesh Keep Silence," Holst, and "Benedictus," Paladilhe. The combined high school choirs then sang "Now Let Every Tongue Adore Thee," Bach; "Legend," Tchaikovsky; "Christ, Whose Glory Fills the Skies," Willan; "By Early Morning Light," Riemann-Dickinson; "Praise We Sing to Thee," Haydn. The recessional hymn, "All Glory, Laud and Honor," and the postlude, "Jesus, Priceless Treasure," Bach, concluded the service.—JACK L. NOBLE, Diapason Correspondent.

WESTERN IOWA CHAPTER—The Western Iowa Chapter met for dinner March 5. The program was held at the First Congregational Church in Sioux City. Miss Colleen Connell, organist of the First Church of Christ, Scientist, and Mrs. Cleo Weins, organist of the First Congregational Church, played a program of Lenten and Easter music. Another meeting was held on April 2 at the First Methodist Church. The program was presented by members of the First Congregational choir of Vermillion, S. D. Jack L. Noble, faculty member at the University of South Dakota, directed the choir. Included were Lenten, Palm Sunday, Good Friday and Easter carols.—VERA DUCOMMUN, Secretary.

OKLAHOMA CITY CHAPTER—A delicious Easter dinner was enjoyed by members and guests of the Oklahoma City Chapter at their meeting April 4, held in the Capitol Hill Methodist Church with Mrs. Monroe Fleming as hostess chairman. Tables were attractively decorated with handmade wooden carts filled with spring flowers, and guest favors were handmade miniature Easter hats on individual stands. Bayard Auchincloss led a program on "Audio-Visual Material". The film of Verdi's "Hymn of the Nations" was shown. The second part of the program consisted of organ recordings by E. Power Biggs.—MARY SCHULZ, Corresponding Secretary.

KANSAS CITY, MO., CHAPTER—The chapter sponsored William Teague in a recital March 8 at the First Baptist Church. A large audience enjoyed Mr. Teague's virtuosity and command of the instrument.—GLADYS COANSON, Registrar.

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News of the A. G. O.—Continued

DUBUQUE, IOWA, CHAPTER—The chapter met March 28 at St. Columkill's Catholic Church. The program chairman was Mrs. Arthur Rastatter, organist of the church. There was a concert by the choir and Mrs. Ronald Kann, soprano, which featured Catholic music by modern American composers. These numbers were heard: Kyrie Eleison, R. K. Biggs; Gradual for Palm Sunday, Rossini; Credo, Marler; Offertory for Palm Sunday, Alphonse Dress; Sanctus and Benedictus, Schubert-Dress; "Adoramus Te," George Constantine; "Remember Holy Mary" and "To Christ, the Prince of Peace," Montani.

EAST CENTRAL ILLINOIS CHAPTER—The April meeting of the East Central Illinois Chapter was held April 11 at the American Lutheran Church in Rantoul, Ill. Mrs. Roy Zander, organist of the church, was hostess. She gave a short recital on the Allen electronic organ. The Rev. Elmer Nelson, pastor of the church, opened the meeting with an invocation, after which Kenneth L. Cutler, treasurer, introduced James R. Lawson, carillonist of Rockefeller Memorial Chapel, University of Chicago, speaker of the evening. Mr. Lawson gave a talk on the origin of the use of bells in churches, history of the construction of bells, societies of carillonists in England and America, electronic carillons and carillon literature. He illustrated his talk with music on records. Refreshments were served by the hostess, Mrs. Zander, and members of the church.—**BERNICE B. ANNER, Dean.**

WATERLOO CHAPTER—The March meeting was held at the First Presbyterian Church, Waterloo, Iowa, March 29. An organ recital was presented by Russell Saunders, Central Iowa Chapter, who is assistant professor of organ and church music at Drake University. His program included numbers by Couperin, Pachelbel, Buxtehude, Franck and Bach. This program was open to the public. During an intermission Miss Jane Mauck explained the purposes of the A.G.O. to the audience.—**MARY JO SUTTLE, Registrar.**

ST. JOSEPH, MO., CHAPTER—William Teague, organist of St. Mark's Episcopal Church, Shreveport, La., gave a recital at the First Baptist Church March 5. His playing was a revelation in clarity and artistic expression. Officers and members of the chapter entertained the artist at dinner before the recital. . . . On April 11 Richard Helms, organist of the Second Presbyterian Church in Kansas City, showed pictures of organs and churches of Europe.—**EVA WILSON, Reporter.**

SOUTHWESTERN MICHIGAN CHAPTER—The annual student competition contest was held March 28 at the First Congregational Church in Kalamazoo. Mrs. Lincoln Dupon was hostess for the evening and in charge of arrangements. Jane Goldwood, Gordon Whitcomb, Douglas Woodard and Martha Hoard played. The judges selected Miss Hoard winner and Mr. Woodard received honorable mention.—**Mrs. ELMER HARRISON, Registrar.**

ST. PETERSBURG, FLA.—"The Way to Emmaus," Jaromir Weinberger's latest composition, brought to a climax the newcomer program presented by the St. Petersburg Chapter on the evening of March 8 at St. Luke's Methodist Church. The song was rendered by Esther Howarth, soprano, accompanied by Alice Goodale at the organ. In the absence of the composer, Mrs. Weinberger presented his thoughts on the work. The Weinbergers now live in St. Petersburg. Others participating were Susan Marriott, Kay Strickland White, Marguerite B. Beckwith, Cora Woolverton and Max Miranda, A.A.G.O., organists; Margaret Williams, soprano, and Hugh Wheeler, tenor. A week later at St. Peter's Church John G. Greene, who is writing the memoirs of Lynnwood Farnam, conducted a workshop on the life and work of that distinguished organist. A personal friend of many years' standing, Mr. Greene related some of his memories of Mr. Farnam. Sheldon Foote, F.A.G.O., told of his recollections of a Farnam program. The workshop was under the chairmanship of Robert D. Setzer, M.S.M., organist and choirmaster of St. Peter's Church. . . . The chapter's March luncheon meeting at the Detroit Hotel heard the Rev. Dr. Harry B. McCormick, pastor of the Mirror Lake Christian Church, whose topic was "How a Preacher Feels about the Music Group with Which He Is Associated"—**EDWIN A. LEONHARD, Chapter Correspondent.**

DAYTONA BEACH, FLA., CHAPTER—On March 22 the Daytona Beach Chapter met at the First Congregational Church. Sub-dean Ruth Richardson Carr presided. New members received were Mrs. Bess Zierjack, organist of the Ormond Beach Methodist Church; Sam Leech, assistant organist of St. Mary's Episcopal Church; the Rev. Oscar Burdick, organist of Community Methodist Church (by transfer); Miss Charlotte June, director of St. Mary's Episcopal Church (as a dual member). Since Clifford W. Fraine, organist of St. Mary's Episcopal Church, was instrumental in organizing this chapter but is confined to his home now by illness, it was voted to make him a life member of the chapter. A committee was appointed to arrange the program for A.G.O. Sunday.

Dr. John Stewart, director of the Community Methodist Church, gave a talk on choir-director relationship and the importance of the director's personality. He contrasted personality (those qualities seen by others) with individuality (the director himself). After the program George Brewster, organist of the Congregational Church, played as a tribute to the late Mrs. J. J. Kelly her favorite hymn, "The Spacious Firmament on High," by Haydn. Mrs. Kelly was organist of the First Methodist Church for fourteen years and was dean of this chapter several times.—**E. CLARK WEEKS, Program Chairman.**

STUDENT GROUP, MIAMI—Four members of the student group of the University of Miami played an excellent recital for a large audience at the Ewing Gallery in Coral Gables March 25. Dr. Ralph Harris teaches and supervises this group, which in a few years has grown into a very active one of thirty members. The recitalists were Robert B. Clark, Eva Lee Savage, Joan Cornberg and Albert L. Pelletier. The program was as follows: Variations on a Noel, Bedell, and Scherzo in E major, Gigue (Mr. Clark); Prelude and Fugue in C major, Bach; "Harmonies du Soir," Karg-Elert, and Fugue in G major, Bach (Mrs. Savage); "The Citadel at Quebec," Russell, and Toccata, Adagio and Fugue in C major, Bach (Miss Cornberg); Variations, Alain; Finale, Symphony I, Vierne, and Fantasia and Fugue in G minor, Bach (Mr. Pelletier). Mrs. Ewing served refreshments in her lovely patio after the recital.—**ETHEL S. LEVY, F.A.G.O., Registrar.**

CENTRAL FLORIDA CHAPTER—The April meeting of the Central Florida Chapter was held at the First Presbyterian Church of Sanford. A program of Lenten music was offered by Mrs. George Touhy, organist, and her choir. The program, comprising the major portion of the Palm Sunday candlelight service, was entitled "The Passion and Resurrection of Our Lord." Mrs. Touhy played selections from Bach, Pienne and Weinberger.—**BEATRICE F. WHITE, Registrar.**

WHEELING W. VA.—The monthly meeting of the Wheeling Chapter was held at the Presbyterian Church, Bellaire, Ohio, March 15, with the dean, the Rev. W. Carroll Thorn, presiding. The dean read a letter from headquarters concerning the nomination of state and regional chairmen for 1955, which asked each chapter to make its nominations for these offices. No action was taken on this matter. Mrs. Upton brought a request from the principal of the Wheeling High School for several organists from the chapter to take part in a dedicatory program on the new Hammond at the high school. Several names were suggested, but action was deferred. After the business meeting a recital was played by four members of the Guild on the three-manual Möller organ. After the recital Mrs. Stitt and members of the Bellaire church served refreshments in the lounge.—**RUTH R. HELFRICH, Registrar.**

WINSTON-SALEM, N. C., CHAPTER—A meeting of the Winston-Salem Chapter was held at Calvary Moravian Church March 14. A paper entitled "A New Source of Old Sacred Music" was read by Donald McCorkle, assistant professor of musicology at Salem College. This paper dealt with the work Mr. McCorkle is doing, on a grant from Charles H. Babcock, Jr., uncovering long-forgotten manuscripts of eighteenth and nineteenth century music in the Moravian archives at Bethlehem, Pa., and Winston-Salem, N. C. This music is believed to be among the earliest composed in America. On March 20 the chapter co-sponsored with the Moxley Piano Company a recital in Reynolds Auditorium by Richard Ellsasser.—**TIMOTHY CARRILL, Corresponding Secretary.**

SPARTANBURG, S. C., CHAPTER—The Spartanburg Chapter sponsored a concert in the auditorium of the First Baptist Church March 21. Included on the program were William Bradley, organist; Mrs. Lester H. Colloms, soprano, and the Spartanburg Oratorio Society with Mrs. James Hobbs, contralto; Ethel Reeve, tenor, and John McClement, baritone. Miss Rachel Pierce, dean, was organist for the oratorio society and John E. Williams was director. The members of the Charlotte, N. C., Chapter and the Greenville, S. C., Chapter were guests.—**Mrs. MARY S. McDANIEL, Secretary-Treasurer.**

COLUMBUS, GA., CHAPTER—The Columbus Chapter presented Betty Louise Lumby, F.A.G.O., in a recital April 1 at the First Baptist Church. Miss Lumby, organ professor at Howard College, Birmingham, exhibited superb musicianship and command of the three-manual Austin instrument. "The talented young lady showed technique, particularly in the Walond and Bach selections. Her registration was interesting and effective," was written by Bruce Livengood in the Columbus Enquirer. He continued: "The Columbus Chapter should be commended for presenting such an excellent recitalist. The Guild has as one of its aims the uplifting of church music, and it certainly did a creditable job last night."—**CORPORAL CARL S. FUDGE, Jr., Registrar.**

LEXINGTON, KY.—The March meeting of the Lexington Chapter was held March 8 at the home of Mrs. John Fife. Mrs. Eleanor Knox was assistant hostess. The business meeting was presided over by the dean, Mrs. Era Peniston. The program was by Mr. Young, professor of speech at Asbury College, Wilmore, Ky., and Miss Betty Hammell, a major in piano at Asbury. Mr. Young gave a reading from the play "The Courtship of Robert Schumann." Miss Hammell played selections from the works of Schumann, illustrating Mr. Young's reading. The hostess served refreshments.—**LURLINE DUNCAN, Corresponding Secretary.**

JACKSON, MISS., CHAPTER—The Jackson Chapter met Saturday afternoon, March 26, in the recital hall of the Brown Music Company. After the business session, presided over by Mrs. Virgil Posey, chapter dean, the members listened to recordings of Lynnwood Farnam's organ playing (the phonograph records made by Austin Organs, Inc., from organ rolls made by Mr. Farnam in 1930). The program was arranged by Gilbert Fryant, sub-dean of the Jackson Chapter, who made explanatory comments. Miss Lucille Christopher gave a short biographical sketch of Mr. Farnam.—**Mrs. JOHN L. SIGMAN, Registrar.**

CHARLESTON, S. C.—On March 4, the Charleston Chapter held its monthly meeting at the First Scot's Presbyterian Church. A business meeting preceded the program, which was a discussion and demonstration of stops for large organs. Mrs. Losse, Mrs. Jervey D. Royall and Vernon Weston suggested suitable stops for various pieces. . . . On April 1 the Charleston Chapter held its April meeting at the Park Circle Presbyterian Church in Charleston Heights, S. C. A business meeting was held prior to the program. The hostess, Mrs. Harben, introduced the Rev. James J. May, who showed a film on "The Singing Pipes," by Casavant Freres. A social followed the interesting film.—**(MISS) ELIZABETH MCCRANTZ, Reporter.**

YELLOWSTONE CHAPTER, BILLINGS, MONT.—The February meeting of the Yellowstone Chapter was held in Losekamp Hall of Rocky Mountain College Feb. 25, with Dean Philip Turner presiding. Betty Ann Jumper played two numbers on the Baldwin electronic organ: Prelude in G minor by Bach and Sonata for Organ by Felix Borowski. Judy Mahlstrom played the Prelude in C by Bach and "The Palms," by Faure. A Hammond color film, "The Music You Want," was shown to the group. The group then went to the home of the registrar for a social gathering. The First Christian Church of Billings was host to the Yellowstone Chapter in March. At the business meeting conducted by Dean P. Turner plans were made for recitals by Heinz Arnold and Porter Heaps. Dean Turner gave a dissertation on music of the seventeenth century in early New England, including the presentation of several very old sermons in books on music. Part of a record of "Music of the Pilgrims," "Psalms from the Ainsworth Psalter" and part of "Early American Psalmody" were played.—**ARTHUR J. MOVIOUS, M.D., Registrar.**

NORTHERN VALLEY CHAPTER—The Northern Valley Chapter of New Jersey held its March meeting at Trinity Lutheran Church, Bogota, N. J. Mrs. Frances T. Schacht, organist and choir director of that church, presented a program of service

music featuring some of the modern composers. The program consisted of Sonata No. 2 (Grave and Adagio), Mendelssohn; "On the Evening of the Ascension of Our Lord" and "Modal Theme No. 41," Benoit; Andante from "Grande Piece Symphonique," Franck; "Antiphon 2," Dupre; "Blessed Jesu, at Thy Word" and "Christ lag in Todesbanden," Bach; "Abide with Us" and "The Last Supper," Weinberger; "Now Thank We All Our God," Karg-Elert. Refreshments were served after a business meeting in the church parlors.—**FRANCES T. SCHACHT, Secretary.**

MONTANA STATE UNIVERSITY, MISSOULA—For its second meeting, Feb. 8, the student chapter at Montana State University braved a snowstorm to go to Dr. Arnold's home. The group received its charter and membership cards at this meeting. It was decided to put a bulletin board in one of the organ practice rooms at the university. Pictures and articles about well-known organists will be posted there. Dr. Arnold played both the clavichord and harpsichord for the students. He explained the difference between the two instruments and discussed the periods when they were used and the types of music written for each instrument. The students also had an opportunity to play the instruments. On March 1 the students met in an organ practice room at the university and discussed organ music appropriate for church services. Dr. Arnold played some of the pieces and the students made lists of the selections.—**JOANNE FLYNN, Secretary.**

PASADENA AND VALLEY DISTRICTS CHAPTER—The April dinner meeting was held at Trinity Lutheran Church, Pasadena, Cal. Robert Prichard, organist of the First Congregational Church, Los Angeles, presented a list of useful service preludes. Emphasis was placed on music for the small organ. Mr. Prichard demonstrated his lecture by playing compositions from the list. Composers represented included Bloch, Pepping, Rheinberger, de Maleingreau, Ludwig Lenel, Peeters, Purvis, Walcha, Willan and Krebs.—**ETHEL WOOLLEY, Registrar.**

CHICO, CAL., CHAPTER—The place of gathering for the March meeting of the Chico Chapter was St. Thomas' Catholic Church in nearby Oroville. The purpose of the meeting was to see the church's three-rank Möller "Artiste". After each member had an opportunity to play there was a short business session.—**RICHARD E. EMMONS, Publicity Chairman.**

CENTRAL ARIZONA CHAPTER—In place of the regular meeting, members of the Central Arizona Chapter were guests March 20 at the recital introducing the new organ at Faith Lutheran Church in Phoenix. The dean of the chapter, Ruth Kuhl, played a variety of selections. The choirs of the church, directed by Agnes Holst, sang five anthems.—**MARVIN ANDERSON, Recording Secretary.**

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Starting a New Job? Familiar with the Order of Worship?

By SETH BINGHAM

For the Catholic organist there is one basic form of service—the office of the mass. But the Protestant church presents as many orders of worship as there are Protestant sects; no two of them identical. I have no accurate statistics for all of these sects in the United States, but recent figures on the membership of several leading denominations read as follows:

Baptist	17,065,552
Congregational	1,250,000
Episcopal	2,550,831
Lutheran	6,608,951
Methodist	11,641,891
Presbyterian	3,635,077
Unitarian	92,000

It should be noted that four of the above—Baptists, Lutherans, Methodists and Presbyterians—are split into several divisions. The Baptists, besides their largest groups (Southern Convention, National U.S.A., Inc., and National Convention of America) count no less than eight splinter groups. Lutherans are split into seven divisions. The main body of the Methodist Church, numbering over 9,000,000, has in addition three separate Negro sects; there are also four divisions of the Presbyterian Church. Moreover, this takes no account of Adventists, Christian Scientists, Dutch Reformed, Jehovah's Witnesses, Mennonites, Moravians, Mormons, Quakers, Shakers, Swedenborgians, Universalists and numerous other sects probably totaling over 15,000,000, each with a form of service adapted to its theological needs. In most if not all of them music plays some part, generally an important one.

How then can an organist be prepared to accept on short notice a position in a church whose order of worship is unfamiliar? There are two sources of information immediately available: (1) Most Protestant religious bodies publish one or more orders of worship in their hymnal or prayerbook. In Episcopal and Lutheran churches the order of worship constitutes a fixed liturgy somewhat similar to the Catholic mass. In so-called non-liturgical churches the order of worship is more varied and flexible. (2) Most churches of whatever denomination have weekly bulletins or programs, printed or mimeographed, containing the order of worship including the musical items for each Sunday.

For items such as verses, responses, amens, interludes and communion meditations not appearing on the printed program, as well as hymn introductions and other details, the new organist will naturally consult his minister; music committee chairman, choir members or even his predecessor. Also he should if possible attend some of the services prior to assuming his new duties.

Briefly stated, the music of any service consists of organ selections—preludes or postludes, offertories, interludes and improvisations; and choral selections—anthems or motets, canticles, the communion service, hymns, verses and responses. These make up the musical program of hundreds of service lists in my files, from churches of many denominations, from which I have selected a few typical ones for study. In view of the variegated singing habits of congregations no attempt has been made to distinguish congregational-choir selections from those exclusively for choir. Since the order of worship does not always show whether certain items are sung or spoken the number of times the choir and organist are in action can be only approximately stated. In studying these service lists, it is suggested that the reader compare them when possible with the stated orders of worship in the prayer book or hymnal of the particular denomination.

EPISCOPAL.

Generally speaking, the Episcopal service is the richest in its music. Music is closely woven into the Episcopal liturgy, giving the order of worship greater continuity than that of any other Protestant church save the Lutheran.

We speak rather loosely of the Episcopalians' service as "high church" or

"low church". I am not competent to explain the theological differences underlying the two forms of worship. Strictly speaking, high church denotes a party in the Anglican communion that exalts the authority of the church and emphasizes the value of the ritual, laying stress on symbolism and ceremony. It stems from the Oxford movement of 1833 which sought in the established church to secure recognition of Catholic liturgy and doctrine.

In America, high church at its "highest" is exemplified in the music of Episcopal churches of Anglo-Catholic persuasion, such as St. John the Evangelist in Boston or St. Mary the Virgin in New York. As one recent convert said to the writer, "We are entirely Catholic except for the Pope." (What would have been the reaction of Henry VIII, we wonder?) Generally speaking, the low church party in the Anglican and Protestant Episcopal Church has remained opposed to extreme ritualism.

American service lists indicate that there are "broad" (middle of the road) as well as "high" and "low" churches. (The older I grow, the less these distinctions mean to me; yet having been raised in the Episcopal Church and being nearly 30 before serving in any other, I still retain my liking for the beauty and order of its ritual.) A greater proportion of the liturgy is sung in "high" than in "low" churches, corresponding roughly to the distinction between the Catholic high and low mass.

The worship in St. Paul's Chapel at Columbia University might be classed as high with some broad features. The service list follows: Prelude, processional, opening sentences, general confession, absolution and Lord's Prayer; preces, antiphons, Venite, Psalm (chant); first lesson, Te Deum (or Benedicite or Benedictus Es), second lesson, Jubilate (or Benedictus Dominus), Apostles' Creed, Suffrages, collects, orison (choral), prayers and grace; organ offertory, anthem, hymn, sermon, hymn, prayer and benediction, choral response, recessional, postlude. This contains at least ten choral items, including hymns and chants in which the congregation may join. (Columbia holds no afternoon or evening service.)

Here is the evensong list of another "high" church, Washington Cathedral: Prelude, opening sentences, processional, Psalm (chant), Old Testament lesson, Magnificat, New Testament lesson, Nunc Dimittis, Apostles' Creed, the Lord's Prayer, verses and responses, collects and grace; announcements, hymn, sermon, offertory anthem, presentation (chant), closing prayer, benediction hymn, benediction, recessional. There are eight choral items on this list.

Service lists from St. Bartholomew's, New York; Holy Trinity, Philadelphia, and New York's Church of the Ascension typify fairly well the "broad" order of worship; that of St. James the Less, Scarsdale, N. Y., the "low" church service. The two latter carry only five or six regular choral items morning or evening, although some large choral work frequently figures in Ascension's evening service, as also in those of Holy Trinity and St. Bartholomew's. Though terminology may differ slightly, the general outline is the same: Organ prelude and postlude (and sometimes organ offertory), choral processional and recessional, usually two lessons followed by sung canticles, morning and evening (sometimes only one lesson and canticle in the evening), one or more anthems and verses and responses. During Advent and Lent and on some other occasions the canticles following the lessons are changed in conformity with the church season, e.g., Benedicite and Benedictus Dominus, long or short form, replacing Te Deum and Jubilate respectively in the morning; Cantate and Deus instead of Magnificat and Nunc Dimittis in afternoon or evening. The Benedictus Es may replace the Te Deum at any time. In somewhat abbreviated form we now give the service lists of these four churches.

St. Bartholomew's, morning prayer: Processional, opening sentences, general confession, absolution, choral responses; venite, Psalm, Benedicite, Benedictus Dominus; creed and prayers, hymn, sermon, offertory anthem, recessional, postlude. Evensong: Processional, opening sentences and choral responses, Psalm; Magnificat, creed and prayers; large chor-

al work; hymn, recessional, postlude.

Holy Trinity, morning prayer: Processional, penitential portion and Lord's Prayer; service of praise, Venite, Psalm, lesson, Jubilate; creed and common prayers; offertory anthem, hymn, sermon, offering of pledges, hymn and Doxology, benediction, recessional. Evensong: Choral prelude (choir), processional, opening sentences, Apostles' Creed, Lord's Prayer and other prayers; short address; large choral work, offertory, closing prayer, benediction and vesper hymn (choir); recessional, choral postlude (choir).

Ascension, morning prayer: Processional, Venite; Te Deum, Jubilate, choir hymn, sermon hymn, sermon; offertory anthem, recessional, postlude (prayers, lessons, etc. not listed). Evening service of music: Processional, prayer and grace; large choral work, prayers and benediction, recessional.

St. James the Less, morning prayer: Prelude, processional, order for daily morning prayer, Venite, first lesson, Benedicite, second lesson, Benedictus Dominus; Apostles' Creed, sermon hymn, sermon, anthem, recessional, postlude. Evensong: Prelude, processional, order for daily evening prayer, Psalm, lesson, Nunc Dimittis; Creed, sermon hymn, sermon, anthem, vesper hymn, recessional, postlude. (Offertory not listed, but they took one!)

Only a summary outline of the Episcopal communion service can be offered here. (For details one should consult the "Order for Holy Communion" on pages 67 to 89 in the Book of Common Prayer.) Briefly, the successive steps are: Lord's Prayer (*ad lib*), collect, Decalogue or Shorter Kyrie, prayer (*ad lib*), verses and responses, collect for the day, Epistle, hymn or anthem, Gospel (preceded by Gloria Tibi, and followed by Laus Tibi), Creed, announcements (*ad lib*), bidding, one or more prayers; sermon offertory hymn or anthem; preparatory prayer, invitation and general confession; Sursum Corda, Sanctus; proper preface, prayer of consecration, oblation, invocation, Lord's Prayer, prayer; administration; prayer after communion, Gloria in Excelsis, benediction.

By comparing this with the order of

morning prayer (found on pages 3 to 20 in the Book of Common Prayer) the reader will notice that the Episcopal communion replaces the opening sentence, confession, absolution, responses, Venite, Psalter, lessons and canticles of the morning service by the collect, Epistle, gradual, Gospel and Nicene Creed. Sermon and offertory may be omitted in the shorter communion service. The proper prayers, Sursum Corda, Sanctus, consecration, communion, thanksgiving and Gloria in Excelsis then follow in that order.

There are relatively few American Episcopal churches with the Anglo-Catholic ritual used by St. Mary the Virgin, New York. Its morning liturgy differs only slightly from the Roman Catholic mass, where the sermon always precedes the Creed. It is essentially a Eucharistic service, centering around the Holy Communion. Practically everything is sung or chanted. At high mass: Prelude, hymn, [Continued on page 34.]

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All correspondence should be directed to the Secretary.

BRANTFORD CENTRE—The Status of the Organist was the subject of the address by George T. Veary, director of music at Christ's Church Cathedral, Hamilton, at a dinner meeting March 19 when members of the Brantford Centre entertained their ministers at Zion United Church. The speaker was introduced by Miss E. I. Muir, chairman of the centre. Mr. Veary has served as organist of churches in Toronto, Kitchener, Moose Jaw and at the Brant Avenue and Zion United Churches in Brantford, as well as in Hamilton. His address was followed by discussion of such topics as security, remuneration, musical facilities and minister-organist-congregational relations. George Smale thanked Mr. Veary for his interesting address. The Rev. R.C.S. Crysedale expressed his appreciation to the organists on behalf of the clergymen. More than fifty clergy, organists and friends attended.—DONALD CLUBINE, Secretary.

TORONTO CENTRE—The final meeting of the season was held March 28 in St. John's Lutheran Church with T. M. Sargent presiding. This meeting concluded a series in which the organs in four churches have been described and demonstrated. The organ in St. John's is a small two-manual Casavant. Douglas Bodle displayed its adaptability to music of various periods. Muriel Gidley Stafford, who organized this series of meetings, took charge of the choral portion of the evening, outlining the requisite qualifications of a choral conductor and discussing her approach to the interpretation of music. Mrs. Stafford had a number of her choristers from the Park Road Baptist Church present and displayed her methods as she rehearsed them.—JOHN DEDRICK.

ST. CATHARINES CENTRE—A recital in aid of the C.C.O.B.F. was given in St. George's Church March 28 by Lewis Jones, A.C.C.O., assisted by Miss Jessie Horne, soprano. The centre's regular meeting was held April 3 at the home of Mr. and Mrs. R. D. Hunter. A recorded program was provided, illustrating the qualities of the high-fidelity phonograph equipment in the Hunter home. Refreshments were served by the hosts.—DR. F. R. C. CLARKE, Press Secretary.

HAMILTON CENTRE—Despite a heavy snowstorm on the previous day, many interested members and guests gathered in Melrose United Church Mar. 27 for a recital by Gordon Douglas, F.C.C.O. He was assisted by the choir of the church under the direction of Cyril Hampshire, F.T.C.L., A.T.C.M. The organ numbers were "Fantasia" from Sonata in D flat, Rheinberger; "Musette," Rameau; "Miniature," Rossi; "The Earl of Salisbury," Byrd, and "Introduction and Toccata" Walond. James Bechtel, baritone, sang the plainsong version of "Ye Choirs of New Jerusalem" and Mr. Douglas played the Festival Prelude on "Ye Choirs of New Jerusalem" by Florence Clark. Miss Clark is a member of the Hamilton Centre. The offering was in aid of the Canadian College of Organists building fund. Refreshments were served by the Melrose United Church choir.—DWIGHT MUNGER, DIAPASON Reporter.

HALIFAX CENTRE—The Halifax Centre has had a busy and interesting year. A meeting on voluntaries was held at St. Andrew's Church Jan. 31 with Murray Vanderburgh, the church organist, as host. It took the form of a talk illustrated with voluntaries which Mr. Vanderburgh has found to be good "menus" for service playing. After the talk members were invited to contribute ideas. A meeting on "Music in Worship" was held Feb. 14 at St. Matthew's Church Hall, with the Rev. Dean Davis of All Saints' Anglican Cathedral and the Rev. Mormon Slaughter of St. Matthew's Church as guests. An interesting meeting ensued, with clergy and organists discussing the purpose of church music and ways in which the quality of hymn singing might be improved. There was considerable discussion on ways which might enable us to make a more fitting offering to God and contribute to the spiritual life of the congregations of our churches.—ERIC G. TENNANT, Secretary.

SARNIA CENTRE—Mr. A. E. Harris, A.T.C.M., played a recital on the three-manual organ in St. Andrew's Presbyterian Church for the Sarnia Centre. His program

started with Mendelssohn's Sonata No. 1, which was followed by "Folk tune" and "Fidelis," by Percy W. Whitlock, and two chorale preludes of Bach, "O Man, Thy Grievous Sin Bemoan" and "Humble Us by Thy Goodness." He then played "Dreams," by Hugh McAmis, "Prayer," by Jongen, "A Gothic Cathedral," Pratella-Weaver, and Karg-Elert's "Clair de Lune." He concluded his program with Chorale in A minor, by Cesar Franck. At the business meeting Mr. Harris was highly commended by all the members for his work. Refreshments were served by Mrs. Harris and the ladies of the church, with Mrs. A. W. Mills pouring coffee.

VANCOUVER CENTRE—The spring programs of the Vancouver Centre have proved of great benefit to all who have attended them. On Feb. 19 Lawrence Cluderay, F.R.C.O., A.R.C.M., played a brilliant program of church music suitable for different seasons of the church year. Mr. Cluderay played this recital in his own church, St. Andrew's-Wesley, Vancouver. On March 19, in St. Mary's Church, Kerrisdale, Ian Docherty, well-known C.B.C. commentator and authority on recorded music, gave a splendid program of recorded music on hi-fi equipment. He first played several different types of organ recordings, then illustrated several choral groups. Refreshments were served by the hospitality committee. . . . A current series of noon recitals every Wednesday is held in St. Michael's Anglican Church, which has a Casavant organ. Organists in this series are all members of the Vancouver Centre and include Herald Keefer, Clayton Wilson, Leonard Wilson, Lawrence Cluderay, Sheila Kirkwood and Thomas Jenkins. The church feels that by thus providing an opportunity for school children to hear different organists the children will appreciate the instrument more. An average of fifty parents and children attend. On Sunday, March 27, seventeen church choirs, and a large audience got together in St. Andrew's-Wesley Church for a festival of hymns, some with descants, some with fauxbourdon. This program was directed by Burton Kurth, chairman of the Vancouver Centre, and Herbert Fraser played the organ accompaniments. An unusual feature was the performance of a hymn-tune, picked as a result of a contest held by the Vancouver Centre, and written by Gordon Stubbs of Vancouver. To augment this, a member from Bellingham, Wash., David B. Schaub, played a program of organ music.—G. HERALD KEEFER, DIAPASON Secretary.

MONCTON CENTRE—The last meeting of the Moncton Centre took the form of a Sunday evening recital by Robert Charlton Bayley, L. T. C. L., chairman of the centre, in the First Baptist Church. This recital was sponsored jointly by the choir of the church and the centre. G. D. Skeffington, vice-president for New Brunswick, served as chairman. Two new membership applications have been received. A series of interesting programs has been planned for the remainder of the season.

OSHAWA AND DISTRICT CENTRE—The March meeting of the Oshawa Centre was held at Adelaide House and was devoted to reviews of books on musical topics of interest to members. Mrs. G. K. Drynan reviewed Archibald T. Davison's book "Bach and Handel," written in 1950. Kelvin James summarized "Ninth Symphony," by Ralph Vaughan Williams, and "London Music in 1889-90," by George Bernard Shaw. A recent biography of Sibelius was reviewed by C. H. Osborn. Miss Mary Attwood, music librarian in the beautiful new McLaughlin Library, displayed new books and records now available. . . . The Oshawa Centre sponsored a series of Lenten recitals in St. George's Anglican Church on Sunday evening. Recitalists were Kelvin James, A.T.C.M.; Henry Vandergaast, Leon B. Nash, Matthew Gouldburn, the Canterbury Singers, under the direction of Mrs. G. K. Drynan; Leon Nash, Dr. S. L. Osborne, Miss Mary Harper and Kelvin James. The proceeds were given to the building fund. . . . A splendid performance of Handel's "Messiah" was sponsored in the Simcoe Street United Church March 21 by the centre. A choir of seventy-five voices drawn from choirs in Oshawa, Bowmanville, Whitby, Ajax and Orillia was under the direction of Reginald Geen. The soloist and the organist, Kelvin James, did outstanding work. The large audience was visibly moved by the fine performance. Proceeds will be sent to the building fund.—MRS. G. K. DRYNAN, Secretary.

KITCHENER CENTRE—Two Lenten organ recitals were sponsored by the Kitchener Centre on the three-manual Casavant in St. Mary's Church. Raymond Massel of St. Louis' Catholic Church and Edgar Merkel of St. Paul's Lutheran Church played March 13. James Hopkirk, organist of St. John's Anglican Church, and Miss Anna Pond of Guelph were heard March 20.—ELEANOR SINGLEHURST, DIAPASON Secretary.

CHATHAM-KENT COUNTY CENTRE—The membership of the Chatham-Kent County Centre attended the Good Friday presentation of the Passion and Easter portions of Handel's "Messiah" in the Park Street United Church, Chatham, Ont., by the choir under the direction of Wilfred Woolhouse.—BERT WEES, Secretary-Treasurer.



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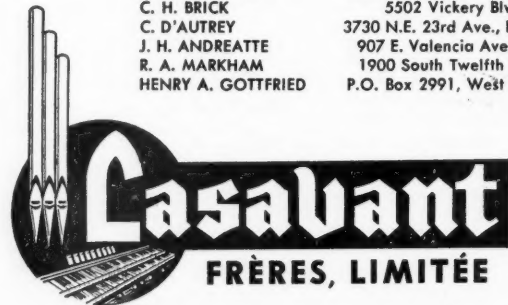
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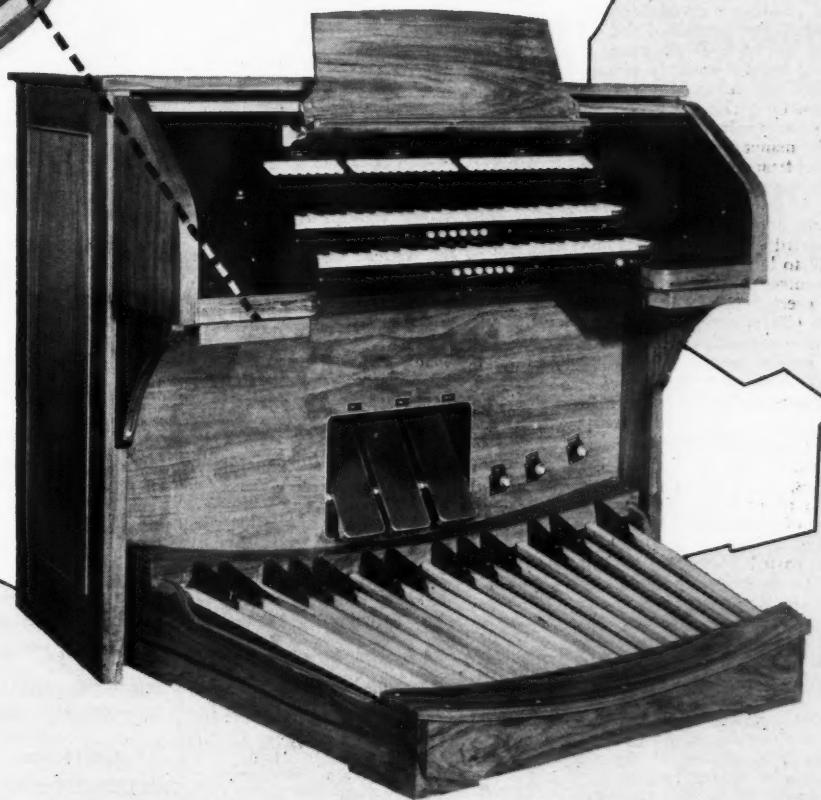
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Old Mexican Organs Offer Interesting Study to a Visitor

By BENJAMIN I. HARRISON

To visit the organs of Mexico one needs to be a fairly accomplished Alpinist. Winding stone stairs with steps worn down in the course of the centuries and often with very faint illumination, wooden stairs with occasional steps missing, piles of debris and holes in the floor to be circumnavigated—these are more or less normal features of the ascent to the organ gallery. At the end of such a journey you naturally expect to be rewarded. Nine times out of ten you are disappointed.

Mexico possesses many fine old organ cases. Time and again, as you stand in the nave and look up at the west gallery, your hopes rise. Here at last is what you have been looking for. Then you find a sexton, a cleaning woman or a priest and begin to make inquiries and once again you hear the standard response: "Ya no sirve"—"It no longer plays." And then you perceive, in the gallery or the chancel or a transept, a lonely harmonium, looking very small and inadequate in the midst of the surrounding grandeur. Or perhaps your informant tells you that the old organ has been replaced by an electronic. This will very likely turn out to be true. But no matter what he tells you, it is very important not to believe him.

In Guanajuato, for example, I was told by an otherwise very intelligent and well-informed citizen that the old Spanish organ in the parroquia (or parish church) did still function and could be heard any Sunday. I had admired, from a distance, the exquisite gold, silver and white case of this organ and was delighted to learn that it still played. The next day, however, I happened to run into a wedding at the parroquia, and what I heard, played in conjunction with a not too accurate string ensemble, was an electronic. Later, in the gallery, I found that the beautiful old case had been pretty well eviscerated and served only as a backdrop for the console of the electronic. The manuals of the old organ were on the back of the case, so that the organist faced toward the sanctuary. There were two manuals (four octaves plus, from C to D), but no pedals. There were some twelve drawstops on each side of the manuals, the names quite illegible. A set of trumpet pipes *en chamade* projected from the rear of the case, over the organist's bench—not, as one would expect, from the front of the instrument and aimed toward the high altar. This organ was said to be Spanish and to date from the seventeenth century. As the building was erected between the years 1671 and 1696 (Terry's "Guide to Mexico," p. 142), a seventeenth century organ would pretty surely be the original instrument. Such may well be the case, though it is also possible that I was misinformed.

In the nearby Jesuit church, the Iglesia de la Compañía, is another Spanish organ, which dates, according to the priest-in-charge, from about 1785. This instrument also is out of commission. The names of the stops are written in longhand on slips of paper pasted above the various drawknobs. This is evidently the usual arrangement in the old Spanish organs and it explains why the names are often illegible. There is only one manual, consisting of four and a half octaves, C to G; no pedals. The manual is apparently divided, in the usual Spanish fashion. A set of reed pipes, presumably the *trompa* real, projects horizontally from the front of the case, as in nearly all of the old instruments made in Spain. The stoplist, with translations in parentheses and with pitch notations provided by the writer, is as follows:

BASS STOPS.

Flautado Mayor (Open Diapason), 8 ft.
Segundo Flautado Mayor (Second Open Diapason), 8 ft.
Violón (Violone), 8 ft.
Octava (Octave), 4 ft.
Docena (Twelfth), 2½ ft.
Quincena (Fifteenth), 2 ft.
Diez y Septena (Seventeenth), 1½ ft.
Diez y Novena (Nineteenth), 1½ ft.
Diez y Novena en Octava (Octave nineteenth), ½ ft.
Lleno (Full mixture).
Trompa (Trumpet), 8 ft.
Clarines (Clarion), 4 ft.
Clarines en Quincena (Clarion fifteenth), 2 ft.

TREBLE STOPS.

Flauto Mayor (Open Diapason), 8 ft.
Violón (Violone), 8 ft.
Octava (Octave), 4 ft.
Docena (Twelfth), 2½ ft.
Quincena (Fifteenth), 2 ft.
Diez y Septena (Seventeenth), 1½ ft.
Quincena . . . ava (illegible) (Octave Fifteenth?), 1 ft.
Gran Lleno (Great full mixture).
Tolosana (Cornet?).
C . . . de Ecos (illegible) (Echo Cornet?).
Trompa Real (Royal Trumpet) 8 ft.
Clarines (Clarion), 4 ft.
Tambores (Drums).
Campanas (Bells).

It is sad to think that such a fine old instrument as this, complete with drums and bells, in all probability will never be heard again. Nowhere did I hear any suggestion of the possibility of restoring an old organ. In most cases, thanks to time and neglect, and to rats and revolutions, it would seem to be extremely difficult, or indeed impossible, to undertake restoration. Many of the pipes are badly damaged; many are missing.

In a quite ruinous condition is the organ in the Templo del Oratorio, or Church of San Felipe Neri, at San Miguel Allende. Here I was fortunate enough to find the organist, who turned out to be a very friendly and cordial young seminarian barely out of his teens. The case of the old organ, at which I had gazed from the nave, was beautiful. But it turned out that the organ to which my guide was conducting me, the console of which he uncovered with the greatest pride, was a new electronic. Whereupon it was a bit difficult to suggest that it might be worth while to take a look at the antique instrument which had served for so many years before vacuum tubes and loudspeakers had been heard of. We did, however, take a look at it, and the seminarian was amused to discover that the drawknobs came out of their square holes to the extent of five or six inches, and that some of them, no longer attached to their sliders, came out several feet and remained in his hand.

As the key to the manual was not available, one could only conjecture that it was no more than three octaves in length. At all events it was very short, and there was only one manual, and no pedals. An inscription stated that the organ had been rebuilt in 1859: "José María Suárez me redificó el año 1859." In most instances the names of the stops could be deciphered, dim as they were, and the pitch of some of the registers was indicated in the quaint old Spanish fashion. Under the name "Trompa Nacional" appeared another one of the ancestors of G. Donald Harrison's "state trumpet". The manual was clearly divided, with bass stops to the left and treble stops to the right. Pitch notations given in the right-hand column have been supplied by the writer:

BASS STOPS.

Flautado de 13 Abierto (Open Diapason), 8 ft.
Flautado de 13 Abierto (Second Open Diapason), 8 ft.
Violón (Violone), 8 ft.
Flautado de 5 Abierto (Octave?), 4 ft.
Docena Nasarda (Twelfth), 2½ ft.
Quincena Nasarda (Fifteenth), 2 ft.
Diez y Cetena Nasarda (Seventeenth), 1½ ft.
Diez y Novena Nasarda (Nineteenth), 1½ ft.
Veinte y 12 Nasarda (Twenty-second?), 1 ft.
Bajoncillo (Bassoon), 8 ft.
Octava Clara ("Bright octave") (4 ft. reed?), 4 ft.
Trompa Nacional (National Trumpet), 8 ft.

TREBLE STOPS.

Flautado de 36 (26?) (Double Diapason), 16 ft.
Flautado de 13 Abierto (Open Diapason), 8 ft.
Flautado de 6 Abierto (Octave?), 4 ft.
Violón de . . . (illegible) (Violone?), 8 ft.
Octava Nasarda (Octave?), 4 ft.
Docena Nasarda (Twelfth), 2½ ft.
Quincena Nasarda (Fifteenth), 2 ft.
Diez y Cetena Nasarda (Seventeenth), 1½ ft.
Tolosana (Cornet?).
Corneta de Ecos (Echo Cornet).
Trompa Nacional (National Trumpet), 8 ft.
Clarín de Campana (Bell Clarion), 4 ft.

Certain curious items in this very interesting stoplist bring up questions which the present writer is not competent to answer. Two things, however, are certain: (1) that the names of the stops are very hard to make out, so much so that the accuracy of the above version cannot be guaranteed, and (2) that whoever inscribed the names (perhaps the José María Suárez, who rebuilt the organ) spoke Spanish with an American (most likely Mexican) accent and that he was not altogether literate. Witness his very interesting spelling "cetena" for "septena".

(In Castilian "ce" would be given a "th" sound, while in American Spanish it is pronounced the same as "se".) Consequently one wonders whether the inscriber of the stop labels was not perhaps as ignorant of organ terminology as he was of Spanish orthography. (This implies no slur upon his ability as an organ builder. I am told on good authority that many of our best organ men in the U. S. pronounce *Plein jeu* either "plain G" or "plain Jew".) For instance, the name "Veinte y 12 nasarda" must almost surely be an erroneous abbreviation for "Veinte y dosena nasarda," which would indicate a "twenty-second" and would very plausibly fit into the tonal scheme. On the other hand, "Viente y 12" (literally "twenty and twelve", or "32") would suggest an excruciating fourth-sounding rank.

As to the term "nasarda" used here and in the names of seven other stops, it is clear that it does not refer to a fifth-sounding rank. One may conjecture (though not with much assurance) that it is used loosely of a stop that is fairly high in pitch (octave and above), hence more or less shrill, and hence, vaguely—very vaguely—nasal.

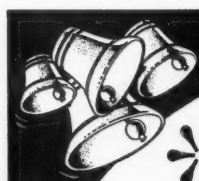
Puzzling also are the "Flautado de 5 abierto" and the "Flautado de 6 abierto". On the authority of William Leslie Sumner (*The Organ*, New York, 1953, p. 95),

we take the "Flautado de 13 abierto" to be an 8-ft. stop (though it was pretty certainly a diapason, however fluty in tone, and not a flute as Mr. Sumner states). On the basis of this reckoning the "Flautado de 36" should almost surely be read as "Flautado de 26" and equated with the 16-ft. of our modern terminology. By the same reckoning an octave diapason would be a "Flautado de 6½ abierto," or, in round numbers, a 16-ft. open "Flautado". What then is the 5-ft? A twelfth? Or a misprint for 6-ft? The "Tolosana" (same name in stoplist of the organ of the Compañía at Guanajuato) evidently is short for "Corneta Tolosana" (see Sumner, *op. cit.*, p. 94).

One wonders, finally, whether it is not quite likely that an original "royal trumpet" (again compare the Guanajuato organ) was rechristened with the democratic name "national trumpet" by the patriotic Mexican rebuilder! Mexico had won her independence from Spain in 1820 after an eleven-year struggle.

Another of the many old Spanish organs that can be seen but not heard is that of the wonderful sixteenth century monastery of Actopan. It is an instrument of one manual (four and a half octaves, C to G) and pedals (one octave, C to C). It is said to date from the 18th century.

[To be continued]



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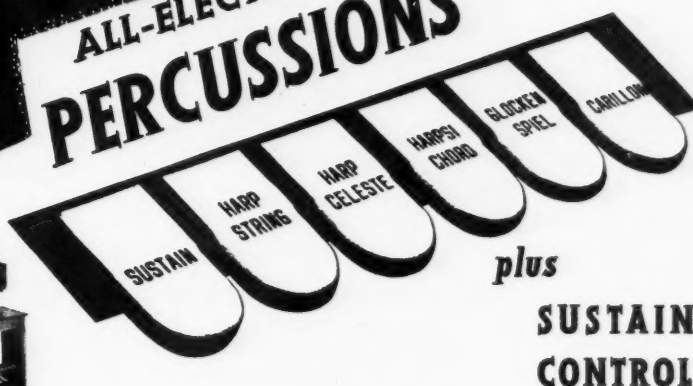
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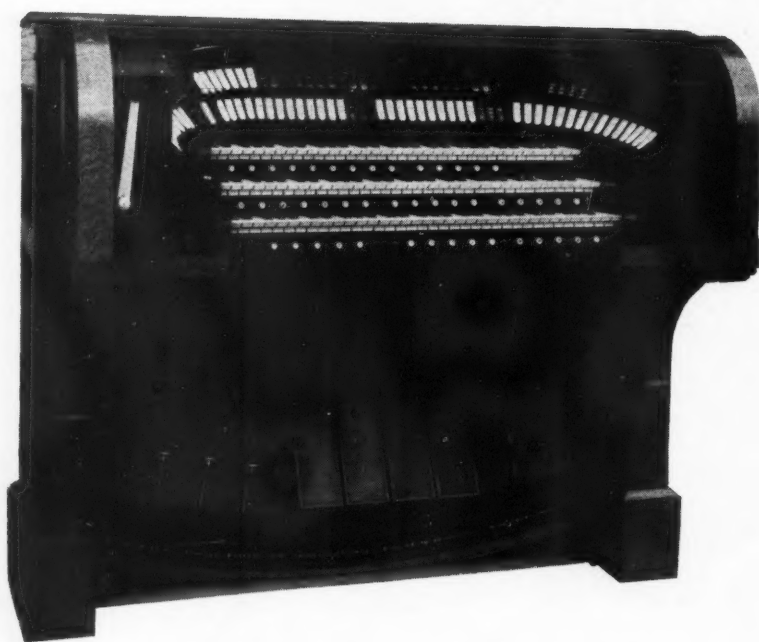
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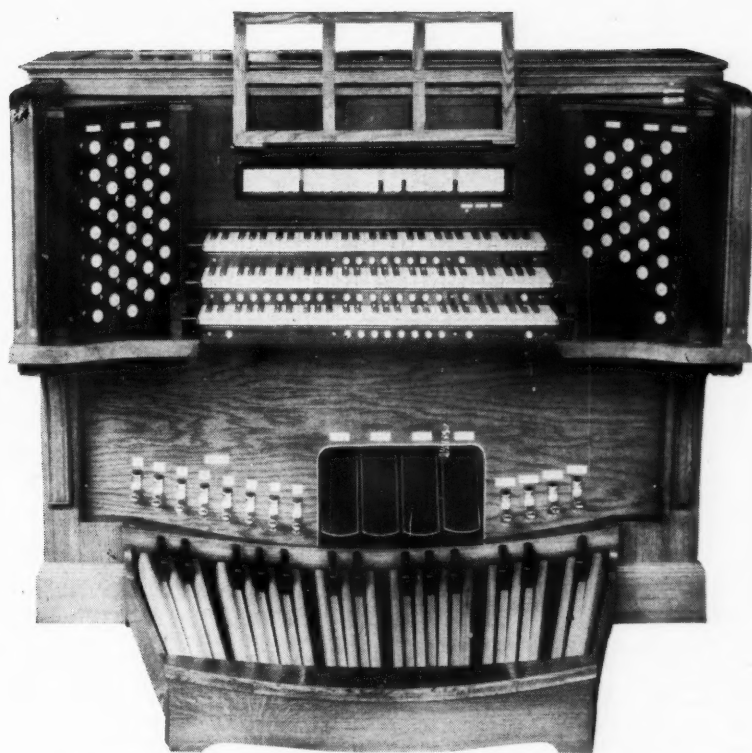
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Routine items for publication and advertising copy must be received not later than the 15th of the month to assure insertion in the issue for the next month. For recital programs, etc., the closing date is the 10th.

CHICAGO, MAY 1, 1955

An Important Industry

The making of automobiles evidently is not the only American industry that has reached great strides in these days. The demand for organs never will quite equal that for motor transportation but it is of sufficient size and commands enough attention to be noticed by so prominent a financial paper as the *Wall Street Journal*. Of course the job of building pipe organs never will rank with the manufacture of automobiles, or steel, but at any rate it is not negligible.

The man who made a study of organ construction and its history before he wrote the analysis for the *Wall Street Journal* published last month discovered many interesting facts. He learned, as we did some years ago, that those who devote themselves to building organs are as much artists as artisans, and that the profession is a peculiar one, in which love for their work is as important a motive as its temporal rewards.

On delving into the record of organ construction in the last century in the United States the writer of the article found much that fascinated him, though to readers of THE DIAPASON most of it has been known. Since the early days of tracker action instruments there have been various developments and cycles. There were the days in which the theater organ attained its popularity and made work for many organ factories. With its decline and passing a number of manufacturers also passed. Then twelve to fifteen years ago the electronic period came and some of its overenthusiastic advocates became responsible for the propaganda that the organ with wind and pipes was headed for the desuetude of the dodo. They managed to get their ideology published in such conservative magazines as the *Atlantic Monthly*.

But there has been a pronounced comeback, sufficient to attract the world of finance. As a consequence the standard organ builders are so busy today and so embarrassed by the lack of competent help that their contracts run into late 1956.

The causes of this are not far to seek. The United States is prosperous and its people are ready to spend for those things they deem worth while. Many organs have reached the point where they require modernization and reconstruction. Such developments as new oil fields have made many new sections of the country wealthy. And churches have grown in all parts of the land.

We have always felt pride in being connected with the making of works that are indeed the king of instruments. To have them and their makers receive the recognition of the business world and to be placed in the niche in which they belong is therefore a subject of satisfaction.

Comments of Yesteryear

Forcing It on Us by Air.

[From The Diapason of May, 1945.]

It has always been our belief that anything that is forced on people, even if it is as good a thing as church music, becomes a nuisance. A recent dispatch from Rochester, N. Y., contains a story that illustrates the point.

The Brighton town council granted permission, so it is reported, to the Ridgeland Community Church to install an amplifying system to carry its Sunday music over the countryside, to the benefit or irritation—as the case may be—of those who cannot or will not go to church. But the countryside failed to appreciate the favor. People living near the church appeared at a council meeting to protest, charging that the amplified music "would destroy the Sabbath quiet." The council reversed its decision, the report states.

Several thoughts suggest themselves after contemplation of this case. The first is that if you cannot draw people to church services and church music there is little use in running after them. A wise young woman knows that the right man will be attracted by a little reserve, whereas he will run away from anyone who runs after him. Is not this true likewise of musical art in religion? Caveman methods hardly are suitable or fruitful in promoting the cause of the organ solo or the anthem.

Another thought that arises is that music really can disturb one's devotions. In any case it is something to be sought after, not to have blared at you from a belfry. If, as the old song goes, "there's music in the air," let it be the music of nature, and not an artificial noise made possible through the abuse of a modern invention. As free American citizens we should retain the privilege of selecting what we wish to hear and be able to walk out of a church and get away from it all if we do not approve the music.

When once we shall have been completely regimented perhaps we may be told that we must take our weekly dose of such church music as our dictators may impose on us, in a day when even the air will no longer be free or uncontaminated.

New Organ Music

By JAMES S. DENDY

An increasing amount of music for organ with other instruments has appeared on recital programs in recent years. Many have found that they also can add beauty to church services by performing ensemble works. A valuable contribution has been made by the Associated Music Publishers in issuing a group of Bach numbers edited by E. Power Biggs. "Two Christmas Chorales and Doxology," for organ and two trumpets, contains "All Glory Be to God on High," "How Brightly Shines the Morning Star" and the Doxology. "Three Wedding Chorales," also for organ and two trumpets, makes use of "What God Hath Done Is Rightly Done," "Now Therefore Bless the Lord of All" and "Now Thank We All Our God." In the collection "Two Fanfares and Chorale," for organ, three trumpets and timpani, we find "Praise to the Lord," "To Thee Alone Be Glory" and "Praise God from Whom All Blessings Flow." All of these numbers are within the reach of players of average ability. All are good church music and they should add to any great occasion.

On every side more is being said about wedding music, and many authorities are in agreement that the traditional marches leave something to be desired. We would like to call the attention of our readers to Two Bridal Fanfares, by Albert Barkus. These are published by Edwin Ashdown, Ltd., and are available from the British American Music Company in Chicago. Though not long enough for a full bridal procession, they would be really fine introductions to some great processional

hymn. They should be in your library awaiting a suitable occasion.

John Blackburn has displayed particular interest in writing organ compositions based on hymn-tunes. His latest is a Chorale Prelude on "Croft's 136th." Since chorale preludes do not actually follow a set form or style we fail to see why composers and publishers insist upon calling pieces based upon psalm-tunes, Negro folk tunes, plainchant and other melodies "chorale preludes." Nevertheless, this misnomer has nothing to do with the quality of the music and we can assure our readers that Mr. Blackburn has made no mistakes in his musical nomenclature! He treats the tune with musical integrity, using an introduction in the style of a fantasy, and then gives us skillfully written counterpoint over a *pedal cantus firmus*. The publisher is Concordia.

J. Fischer & Bro. chose four contemporary men to write a set of six pieces published under the title "Sequentia." The titles and composers are: "Sequentia: Gigue" and Prelude on "O Splendor of God's Glory Bright," Garth Edmundson; "Deirdre of the Sorrows," Cyril Jenkins; "Under the Olive Trees," W. A. Goldsworthy; "Ave Maris Stella," an interlude, and "Magnificat," a postlude, by Raymond A. Keldermans. We recommend that organists examine this collection.

The same publisher issues Dom Paul Benoit's latest contribution, "Le Chant Interieur," a collection of small pieces for organ or harmonium. These numbers, most of which are written on two staves, follow the well-established pattern of this composer, who has contributed so much service music. His devotees will be anxious to obtain this volume.

W. CLIFFORD FRAINE IS DEAD;

HELD DAYTONA BEACH POST

W. Clifford Fraine, organist of St. Mary's Episcopal Church in Daytona Beach, Fla., died March 25 after a long illness. Mr. Fraine moved to Daytona Beach thirty years ago from Detroit, where he was a professional musician. At 16 he was organist of St. Andrew's Episcopal Church, Dayton, Ohio.

Mr. Fraine was a teacher in the Volusia County schools from 1927 to 1950, when he retired because of poor health. He was an oboe soloist with the Daytona Beach municipal band for twenty years and was conductor of the band for two years. Mr. Fraine was prominent in A.G.O. activities and organized the Daytona Beach Branch Chapter. He was conductor of the Daytona Beach Handel Chorus.

Mr. Fraine is survived by his widow, Katherine L. Fraine; a son, W. Clifford, Jr., three brothers and a sister.

C. S. SEUBOLD RETIRES AFTER

38 YEARS IN LOUISVILLE, KY.

Dr. C. S. Seubold has retired as organist and choir director of the St. John Evangelical Church in Louisville, Ky., after thirty-eight years of service to churches in that city. He had served the St. John Church since 1949.

Dr. Seubold began his musical career at the insistence of his parents, lovers of church music. At 17 he held his first position as organist at Zion Reformed Church. Four years later he left to play for the Market Street Methodist Church, staying there four and a half years. Then he studied chiropractic at Davenport, Iowa, and practiced in Chicago for several years. He returned to Louisville in the fall of 1928 and became organist at the Market Street Methodist Church, remaining there for twenty years.

Dr. Seubold has an organ from a Louisville church in the basement of his home. The console is in the dining-room and he frequently entertains friends with informal recitals.

WORKSHOP ON CHURCH MUSIC
TO BE CEDAR CREST FEATURE

The spacious wooded campus of Cedar Crest College, Allentown, Pa., will be the setting for the third season of the Cedar Crest College summer music workshop and festival, held June 20 to July 9. The campus is well equipped for concerts, classroom space and practice facilities.

Looking Back into the Past

Forty-five years ago the following news was recorded in the issue of May 1, 1910—

Francis Hemington gave his 150th recital at the Church of the Epiphany, Chicago.

John G. Pfeffer, a pioneer organ builder, died in April at his home in St. Louis. He was born in Prussia and was 87 years old. Mr. Pfeffer built organs in St. Louis from 1860 until 1900.

A receiver was appointed for the Hope-Jones Organ Company of Elmira, N. Y.

Twenty-five years ago the following news was placed on record in the issue of THE DIAPASON of May 1, 1930—

Four-manual organs were purchased or completed for the following places: Calvary Baptist Church, New York City (Welte-Tripp); Temple Shalom, Chicago (Wurlitzer); Catholic Church of the Incarnation, New York (Möller); American Academy of Arts and Letters, New York, (Skinner Organ Company); Atlanta, Ga., First Baptist Church (Pilcher); Memorial Auditorium, Cedar Rapids, Iowa (Skinner); Concordia Lutheran Church, Rochester, N. Y. (Kilgen); Shadyside United Presbyterian Church, Pittsburgh (Möller); Cortland, N. Y., First Baptist Church (Möller); Concord, N. H., St. Paul's School (Skinner).

Seven three-manual Estey organs were ordered for the public schools of New York, all with self-players.

The United States Circuit Court of Appeals in New York on April 7 granted an injunction to a group of organ builders restraining the Piano, Organ and Musical Workers' International Union from causing strikes in buildings where organs not built with union labor were installed.

R. Huntington Woodman observed his fiftieth anniversary as organist and choir-master of the First Presbyterian Church of Brooklyn on April 30. A festival service was held, with an augmented chorus singing several of Mr. Woodman's compositions.

Ten years ago the following news was recorded in the issue of May 1, 1945—

The Casavant Society of Montreal closed its eighth season with a festival unique in the musical annals not only of Montreal but probably of the North American continent. Building on the researches of two eminent Bach scholars, Philipp Spitta and Charles Sanford Terry, the entire liturgy for the Easter vespers on April 9, 1724, in the Church of St. Thomas, Leipzig, was reproduced in the Church of St. Andrew and St. Paul April 10, 1945.

Warrant Officer Richard I. Purvis, American organist and composer, who was reported missing in action in Europe, was a war prisoner in Germany. After three months in which no word came to his parents, Mr. and Mrs. George T. Purvis, Oakland, Cal., whom the War Department had informed that their son was missing, a letter directly from him reached his parents March 29.

There are many vacation attractions nearby.

The church music workshop is held daily and allied courses in choral conducting, score reading, improvisation and counterpoint are given, with special attention to the requirements of the A.G.O. examinations. Single week enrollment will be possible.

The faculty is made up of musicians who are equipped in several fields. Included are Ludwig Lenel, A.A.G.O.; Wilbur Hollman, M.S.M.; William Reese, Ph.D.; Vernon Hammond, Enrique Seratos, Dominic de Gangi and others. A festival series of concerts will be given as a natural outgrowth of workshop activities.

RUSSELL BROUGHTON's new composition, "Bourgeois Memento," received its first performance April 17 when it was played by Leslie P. Spelman in a vesper recital at the University of Redlands, Redlands, Cal. The work is based on three hymn-tunes from "The Hymnal 1940": Fugue on "Nunc Dimittis," Interlude on "O Esca Viatorum" and Finale on "Rendez a Dieu." Mr. Broughton is director of music at St. Mary's College in Raleigh, N. C.

MacPhail College of Music
Minneapolis Minnesota

FRIEDA ANN MURPHY



FRIEDA ANN MURPHY, organist of the First Christian Church in San Francisco, received high praise when she gave a recital Feb. 27 at St. Paulus Lutheran Church under the sponsorship of the Northern California Chapter of the A.G.O. Miss Murphy received her early training in organ and piano from LeRoy V. Brant in San Jose, Cal., and was accompanist for the Municipal Chorus and the Choral Guild in that city. In 1952 and 1953 she studied privately with Flor Peeters and was awarded high honors and the diploma in organ from the Royal Flemish Conservatory in Antwerp. Miss Murphy now studies with Harold Mueller and the picture shows her at the console of the organ in Trinity Episcopal Church, San Francisco, where Mr. Mueller is organist. Her program Feb. 27 was as follows: Prelude and Fugue in E major, Lubeck; Passacaglia in D minor, Fugue in C major and "How Brightly Shines the Morning Star," Buxtehude; Prelude and Fugue in B minor, Bach; Fugue and Chorale, Honegger; "Flemish Rhapsody," "Monastic Peace" and Finale, Peeters.

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Grand Rapids, Michigan

St. Mary's Cathedral,
Fall River, Massachusetts

First Christian Church,
Long Beach, California

Holy Cross Seminary,
La Crosse, Wisconsin

Salem Lutheran Church,
Chicago, Illinois

Riverside Memorial Methodist Church,
Houston, Texas

St. Ambrose College,
Davenport, Iowa

St. Phillip's Episcopal Church,
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DR. AND MRS. CURRY ANNOUNCE
BUSY SCHEDULE FOR SUMMER

Dr. and Mrs. W. Lawrence Curry of the First Methodist Church, Germantown, Philadelphia, Pa., are planning a busy spring and summer. Dr. Curry has been invited to conduct the May festival of music held at the Zion Lutheran Church, Lancaster, Pa., sponsored by the Lancaster Chapter of the American Guild of Organists, Richard W. Harvey dean. The theme of the festival is "Christ, the Hope of the World".

The week of June 19 will find the Currys in Denver, Colo., where they have been invited to conduct a church music institute for five days. This institute is sponsored by the Rocky Mountain Chapter of the Guild. The program will consist of classes in church service playing, organ repertory, choric speech, junior choir and senior choir materials. The Currys plan to give candlelight recitals of readings and organ music.

In June and July the Currys will be at the Presbyterian leadership training schools, where they will conduct the music sections of these schools—June 12 to 18 at Maryville College, Maryville, Tenn., and July 11 to 22 at Wooster College, Wooster, Ohio. Louise Curry will hold two drama workshops, one at Maryville and the other at Wooster. In these will be presented pageants and plays for particular use in the church and church school.

DR. PEAKER, MR. SILVESTER
HEARD IN TORONTO SERIES

Dr. Charles Peaker's recital April 2 at St. Paul's Church, Toronto, where he is organist, was the last of three Lenten programs. The first was played by Dr. Peaker March 19 and was devoted to compositions before the time of Bach. Frederick Silvester was heard March 26 in a Bach recital. Dr. Peaker chose music after Bach for the last program, which was as follows: Fantasia in F, Mozart; "A Gigg," Stanley; Grave and Adagio from Sonata 2, Mendelssohn; Prelude and Fugue in E minor, Coultts; "O Sacred Head, Now Wounded," Brahms; Introduction, Passacaglia and Fugue, Willan.

LAUREN B. SYKES TO GIVE TIME
TO PACIFIC BIBLE COLLEGE

Lauren B. Sykes has resigned as director of music at Multnomah School of the Bible, Portland, Ore., so that he may devote more time to the choral and organ department of Pacific Bible College, also of Portland. Mr. Sykes pioneered the music work at the Multnomah School, having been with the school sixteen years. The a cappella choir there has attracted particular attention and music critics up and down the Pacific coast have commented favorably on its concerts. Pacific Bible College is the Church of God (not Pentecostal) seminary and liberal arts college of the Pacific coast, where Mr. Sykes has been on the faculty since 1946. He returned recently from having taken the Pacific Bible College a cappella choir on a Pacific coast tour extending from Seattle to San Diego. In May the 100-voice oratorio society of Pacific Bible College will be conducted by Mr. Sykes in a presentation of Rogers' "The Raising of Lazarus."

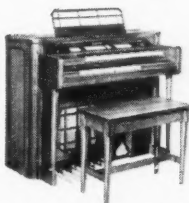
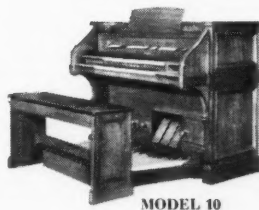
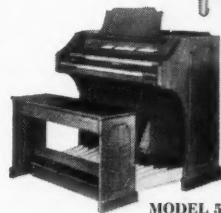
WALTER BERRY, 80 YEARS OLD,
DIES IN NORTH TONAWANDA

Walter Berry, 80 years old, died in the Carolina Nursing Home, Buffalo, March 7. Mr. Berry, born in England, had resided in North Tonawanda, N. Y., for the last forty years. He was self-employed as an organ builder for that period. Survivors include three daughters—Miss Hilda Berry, Mrs. Fred C. Root, wife of the city judge, and Mrs. Richard S. Baxter, all of North Tonawanda. Mr. Berry was a member of the First Church of Christ, Scientist.

THOMAS TALBERT, M.S.M., ORGANIST and choirmaster of the Central Baptist Church, New York City, directed a series of choral performances at that church in Lent. Works performed were Bach's "Christ Lay in the Bonds of Death," Stainer's "Crucifixion," Schubert's Mass in G, Dubois' "Seven Last Words" and Brahms' Requiem.

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A Time for Singing
AND A TIME FOR PLANNING

The Preacher in "Ecclesiastes" tells us that "To everything, there is a season, and a time to every purpose under the heaven" and certainly this applies to us in our church choir work.

For most of us, the time of intensive rehearsals and heaviest singing schedules is drawing to a close. We are dusting off the "oldies" for summer; and perhaps we're thinking of a choir picnic.

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But what are you waiting for? Are *you* going to be one of the people who write to us three weeks before Christmas, wondering idly whether we have some *easy* Christmas music that your choir can learn fast?

Or are you going to do something new and invigorating and start it in September?

Go on. Go on out and buy yourself some postcards. Attach the coupon below to one of them and send the rest to the other publishers. But plan your work *now*—work your plan *later*. And you'll see that the Preacher knew whereof he spoke.

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Programs of Organ Recitals of the Month

Roger Hauenstein, Kingsville, Tex.—A faculty recital was given by Mr. Hauenstein March 15 at the Texas College of Arts and Industries. He played: Overture to "Alicia," Handel; Theme and Variations from Sonata 7, Martini; "Awake Us, Lord, We Pray," "I Call to Thee, Lord Jesus Christ" and Prelude and Fugue in D major, Bach; Canon in B minor, Schumann; Fantasia in F minor, Mozart; Lebhaft from Sonata 2, Hindemith; Prelude in D minor, Miguel Bernal Jimenez; "The Fair Hills of Eire, O," Beach; Scherzo and Allegro Risoluto from Symphony 2, Vienne.

Harriette Slack Richardson, Springfield, Vt.—A Lenten recital was given by Mrs. Richardson March 27 at St. Mark's Church. She played: Toccata, Adagio and Fugue, Bach; Chorale in B minor, Franck; "Litanies," Alain; Fugue, Honegger; "Tumult in the Praetorium," de Maleingreau; "The Candle of Our Lord" and "The Praying Joshua," Leach; "Thou Art the Rock," Mulet. A group of works by Bach was played by Mrs. Richardson at a performance of the cantata "Christ lag" March 20 in the First Baptist Church of Rutland, Vt. Her numbers were: Toccata, Adagio and Fugue in C major; "O Man, Bemoan Thy Grievous Sin"; "Christ Came to the Jordan"; "We All Believe in One God."

Albert Alfred Taylor, Warren, Ohio—The First Presbyterian Church sponsored Mr. Taylor in the following recital March 20: "Soeur Monique," Couperin; Toccata and Fugue in D minor, Bach; Largo, Dvorak; "Spring Song," Macfarlane; Three Preludes on Old Hymn-tunes, Purvis; "Christ in the Tomb," "Vesper Meditation" and "The Brook," Albert Alfred Taylor; Praeludium, Jarnfelt; "Within a Chinese Garden," Stoughton; Concert Overture in C minor, Hollins. The "Vesper Meditation," composed by Mr. Taylor, was published in April by J. Fischer & Bro.

Edmund Soreno Ender, Clearwater, Fla.—For a recital March 13 at the Church of the Ascension Mr. Ender chose the following: Toccata and Fugue in D minor and "Sheep May Safely Graze," Bach; Allegretto from Violin Sonata, Franck; "Romance sans Paroles," Bonnet; "Folk tune," Whitlock; Minuet, Beethoven-Enders; "Dedication," Ender; "Clair de Lune," Karg-Elert; "The Cuckoo," d'Aquin; Sketch in F minor, Schumann.

John Rodgers, Ridgewood, N. J.—The Northern New Jersey Chapter of the A.G.O. sponsored Mr. Rodgers in a recital March 13 at the West Side Presbyterian Church. His program: Rigaudon, Campra; Aria, Loeillet; "Blessed Jesus, We Are Here" and Fugue in G minor, Bach; Meditations on the Seven Last Words of Jesus, John Huston; "Divertissement," Vienne; "Dialogue on the Mixtures," Langlais; Elevation in E major, Dupre; "So Now As We Journey" and Finale, Dupre.

Edwin Arthur Kraft, D.S.M., F.A.G.O., Cleveland—For his recital March 20 at Trinity Cathedral Dr. Kraft chose: Finale from Symphony 2, Barnes; Aria, Swinnen; Sonata No. 5, Op. 111, Rheinberger; Caprice, Gullmunt; "Legend," Thatcher; Scherzo from Symphony in D minor, Lemare; "Londonderry Air," arranged by Coke-Jephcott; Festival Postlude, Van Hulse.

J. Earl Ness, Jr., A.A.G.O., Philadelphia—The Southern New Jersey Chapter of the A.G.O. sponsored Mr. Ness in a recital March 14 at the Presbyterian Church of Deerfield, N. J. He played: Concerto in A minor, Vivaldi-Bach; "If Thou but Suffer God to Guide Thee," "We All Believe in One God" and "O Sacred Head," Bach; Prelude and Fugue in B minor, Bach; Sketch in F minor, Schumann; "Rejoice, All Ye Christians," "Take Thou Me, O Arm of God" and "Our Sun and Shield," Pepping; "La Nativite" and "Te Deum," Langlais; Scherzetto, Vienne; Chorale in A minor, Franck; Toccata, Andriessen.

Arthur Poister, Syracuse, N. Y.—Mr. Poister was heard in the following program April 10 at Duke University, Durham, N. C.: "Benedictus," Couperin; Vivace from the Sixth Trio-Sonata, Chorale Prelude, "From God Shall Naught Divide Me" and Passacaglia and Fugue in C minor, Bach; Sketch in D flat major, Schumann; "Elegie," Peeters; Intermezzo from the Sixth Symphony, Widor; Fragments from "The Stations of the Cross," Dupre; Fantasia on "B-A-C-H," Reger.

Mrs. Annie Mae Norton, Atlanta—Mrs. Norton gave a recital on the new four-manual Reuter organ at the First Methodist Church March 22. The program: Toccata and Fugue in D minor, Bach; Pastoral, Clokey; "Benedictus," Reger; Chorale Prelude on "Lux Benigna," Schmutz; Chorale Prelude on "Jewels," Bitgood; Chorale Prelude on "Truro," Bingham; "The French Clock," Bornschein; "Humoresque Fantastique," Edmundson; "La Nativite," Langlais; "Elves," Bonnet; "Carillon," Sowerby; "Thou Art the Rock," Mulet.

Eugene M. Nye, Seattle, Wash.—Preceding a lecture at the First Church of Christ,

Scientist, April 3, Mr. Nye played the following numbers: Pastoral, Franck; "Benedictus," Reger; "When in the Hour of Deepest Need," Bach; Second Sonata, Mendelssohn.

LeRoy Hanson, Springfield, Mass.—On March 20 Mr. Hanson, minister of music at Hope Congregational Church, played the following recital: Toccata and Fugue in F major and "Now Pray We to the Holy Spirit," Buxtehude; Rondo for the Flute Stop, Rinck; Prelude and Fugue in B minor, Bach; Fantasia and Fugue on "B-A-C-H," Liszt; "La Nativite," Langlais; "Tu Es Petra," Mulet.

Virginia Cox, San Diego, Cal.—A recital was played by Miss Cox April 3 at the First Presbyterian Church. She was assisted by Lucille Mayer, soprano. Organ numbers were as follows: Prelude in F minor and "Lord, Hear the Voice of my Complaint," Bach; Concerto No. 2, in B flat major, Handel; "Lord Jesus Walking on the Sea" and "The Last Supper," Weinberger; "Invocation," Castelnuovo-Tedesco; Toccata, Andriessen.

Elizabeth Stephens, Victoria, Texas—The Cuero Music Club sponsored Mrs. Stephens in a recital March 23 at the First Methodist Church, Cuero. Her numbers were: "Psalm 19," Marcello; "Erbarm dich mein, O Herre Gott," Bach; Prelude and Fugue in B minor, Bach; "The Last Supper," Weinberger; "Pax Vobiscum," Edmundson; Adagio and Chorale, Peeters; Pastoral, Clokey. She was assisted by Mrs. J. A. McCallister, soprano. Mrs. Stephens also gave three recitals on the series of noonday Lenten recitals at Christ Church Cathedral in Houston.

Walter Marcuse, Portland, Maine—Mr. Marcuse, head of the music department of Gould Academy, Bethel, Maine, was sponsored by the Portland Chapter of the A.G.O. in a recital Feb. 20 at St. Luke's Cathedral Church. The recital was repeated at the Universalist Church of South Paris, Maine, and a tape-recording of the Portland recital was broadcast by radio station WRUM of Rumford, Maine. The program was as follows: Prelude, Fugue and Chaconne and "Our Father in Heaven," Buxtehude; Prelude and Fugue in B minor, Bach; Pastoral from Second Symphony, Widor; Chorale, Honegger; Pastoral, Milhaud; "Clair de Lune" and "Carillon de Westminster," Vienne.

Myrtle Regier, South Hadley, Mass.—Miss Regier, assistant professor of music at Mount Holyoke College, gave a recital in Christ Chapel, Gettysburg College, March 27. The numbers played included: Prelude and Fugue in G minor, Buxtehude; Preludio from Violin Sonata 9, Corelli; Allegro Vivace, Sammartini; Fantasia in F minor, Mozart; "Herzlich thut mich verlangen," Brahms; Chorale in B minor, Franck; "The Tumult in the Praetorium," de Maleingreau; "Arietta Piacevole," McKay; Finale, Litaize.

Grace Davene Olert, Decatur, Ga.—Miss Olert, a pupil of Raymond J. Martin at Agnes Scott College, was heard in her senior recital March 8 at Presser Hall. She played: Chromatic Fugue, Pachelbel; "In dich hab ich gehoffet, Herr" and Canzona in D minor, Bach; Chorale Improvisation on "O Gott, du frommer Gott," Karg-Elert; Sonata 2, Mendelssohn; Gavotte, Martini; Adagio from Symphony 4, Widor; Three Elevations, Dupre; Toccata, Farnam.

Patty Hamilton, Decatur, Ga.—The department of music at Agnes Scott College presented Miss Hamilton in her senior recital March 2. The program was as follows: "Grand Jeu," Du Mage; "Ach Herr, mich armen Sünder," Kuhnau; Prelude and Fugue in G major, Bach; "Herzlich thut mich erfreuen," Brahms; Pastoral in E major, Franck; Scherzo from Symphony 2, Widor; "Comes Autumn Time," Sowerby; Variations and "Litanies," Alain.

Preston Rockholt, Augusta, Ga.—Mr. Rockholt, on leave of absence from his post at Moody Bible Institute, was in Chicago to play at the dedication March 20 of the four-manual Möller organ in the new Torrey-Gray Auditorium. His program included: Chorale in B minor, Franck; Prelude and Chaconne, Buxtehude; "I Call to Thee, Lord Jesus," Buxtehude; Toccata and Fugue in D minor, Bach; Prelude on "Yea Though I Walk," Howells; Meditation on "Jesus, Thy Name I Love," Doane-Rockholt; Sonata on Psalm 94, Reubke; Fantasy on "To God Be the Glory," Doane-Rockholt.

Alfonso Vega Nunez, Morelia, Mexico—The Church of the Good Shepherd in Corpus Christi, Tex., sponsored Mr. Nunez in a recital March 20. His program was as follows: Fantasia and Fugue in G minor, Three Chorale Preludes and Prelude and Fugue in D major, Bach; Concerto in A minor, Vivaldi-Bach; Canon 5, Schumann; "Estudio de Concierto" (for the pedals), Manari; Scherzo from Symphony 2, Vienne; Toccata from Symphony 5, Widor.

Warren Berryman, Hastings, Neb.—A faculty recital was given by Mr. Berryman

March 13 at Hastings College. He played: Concerto 6, Handel; "Come, God Creator, Holy Spirit," "Have Mercy upon Me" and Fantasia and Fugue in G minor, Bach; Prelude and Fugue on "B-A-C-H," Liszt; "The Shepherds," Messiaen; "Te Deum," Langlais; "Elegie," Peeters; "Carillon-Sortie," Mulet.

Laurel Everette Anderson, Independence, Kan.—Mr. Anderson gave the dedicatory recital March 20 on a Möller at the First Methodist Church. The program: "Point d'Orgue sur les Grands Jeux," de Grigny; "Elevazione," Zipoli; Gagliarda, Galilei-Anderson; Prelude, Fugue and Chaconne, Buxtehude; Chorale in E major, Franck; "A Rose Breaks into Bloom," Brahms; "David, the King, Was Grieved and Moved," Gardner Read; "Carillon," Vienne.

Edmund S. Ender, Baltimore—A recital was played by Mr. Ender April 3 at the United States Military Academy. His program: Toccata and Fugue in D minor and "Sheep May Safely Graze," Bach; Allegretto from Violin Sonata, Franck; "Romance sans Paroles," Bonnet; "Folk tune," Whitlock; Minuet, Beethoven-Enders; "Dedication," Ender; "Clair de Lune," Karg-Elert; "The Cuckoo," d'Aquin; Sketch in F minor, Schumann.

Tom McBeth, Kingsville, Tex.—Mr. McBeth, a pupil of Roger A. Hauenstein, gave the dedicatory recital on a Pels organ April 3 at the Presbyterian Church in Sinton, Tex. He played: Prelude, Fugue and Chaconne, Buxtehude; Elevation, Couperin; Gavotte, Wesley; Two Chorale Preludes, Bach; Sonata 3, Mendelssohn, Antiphon 3, Dupre; Berceuse, Vienne; Canon, Bingham; Two Chorale Preludes, Brahms; Toccata in D minor, Reger.

William Teague, Shreveport, La.—The St. Joseph, Mo., Chapter of the A.G.O. sponsored Mr. Teague in a recital March 5 at the First Baptist Church. He played: Allegro from Concerto 10, Handel; "My Heart Is Filled with Longing" and "To God on High Be Praise," Bach; "Fugue alla Gigue," Bach; Fantasia in F, Mozart; Chorale in A minor, Franck; Roulade, Bingham; "Patterakis," Perry; "Chollas Dance for you," Leach; "Nombres," de Maleingreau.

Lindsay Smith, New York City—Mr. Smith, a candidate for the doctor's degree at Union Seminary, gave a recital April 19 in James Memorial Chapel, playing the following: Concerto 2, Handel; Two Chorale Preludes and Trio-Sonata 6, Bach; Sonatina, Sowerby; Prelude and Fugue on "B-A-C-H," Liszt.

Raymond G. Glaueque, Salt Lake City, Utah—Mr. Glaueque, a pupil of Dr. Frank W. Asper, was heard in a recital March 26 at Assembly Hall. He played: Toccata and Fugue in D minor, Buxtehude; "My Heart Is Filled with Longing" and Prelude and Fugue in E minor, Bach; "Benedictus," Reger; Cantabile, Franck; "Suite Gothique," Boellmann; A Mighty Fortress, Peeters; "O My Father" and "Come, Come, Ye Saints," arranged by Glaueque; First Movement, Symphony in D, Weitz.

William Birdwell, Denver, Colo.—Sunday evening, March 13, at Messiah Lutheran Church Mr. Birdwell, director of music, and John Dyar, baritone, gave an organ-vocal program before a large audience. Mr. Birdwell's selections included: Prelude and Double Fugue in E minor, Bruhns; "A Mighty Fortress," Walther; "Lord God, Our Christ," Krieger; "Lord God, Be Merciful to Me," Bach; Sonata 2, Hindemith; Toccata on "Creator Alme Siderum," Yon.

Roma Page Lynde, Toronto—A recital was played by Miss Lynde March 22 at Eaton Auditorium. She was assisted by Olive Rankine, soprano. The organ numbers were: Toccata, Adagio and Fugue in C major, Bach; "I Pastor Fido," Handel-Biggs; Concerto in G minor, Handel; "Carillon," Sowerby; Toccata in C, Phillips.

Marshall Bidwell, Pittsburgh—For his program March 20 at Carnegie Music Hall Dr. Bidwell chose the following: Allegro from

First Symphony, Maquaire; Siciliano and Fugue in G minor, Bach; Variations and Toccata on "Ave Maris Stella," Dupre; Andante con Moto, Boely; Fantasia on "Ad Nos, ad Salutarem Undam," Liszt; "Dreame," Stoughton; "Toy Trumpet," Scott; Seven Irish Folk Songs, arranged by Bidwell; Overture to "William Tell," Rossini.

Paul L. Reynolds, M.S.M., Metuchen, N.J.—The Middlesex County Chapter of the A.G.O. sponsored Mr. Reynolds in a recital March 8 at the Reformed Church. His program was as follows: Concerto in G major, "My Heart Is Filled With Longing" and Prelude in B minor, Bach; "Jesus, My Sure Defense," Walther; Prelude and Fugue in F major, Buxtehude; First Movement from Sonata 1, Hindemith; "Folk tune," Whitlock; "Litanies," Alain.

Miriam Threthway, Scranton, Pa.—For a recital March 16 at St. Luke's Episcopal Church Miss Threthway chose: Concerto 2, Bach; Andante from "Grand Piece Symphonique," Franck; Toccata on "Thou Art the Rock," Mulet.

Ruth A. White, A.A.G.O., Scranton, Pa.—A noonday recital was given by Miss White March 23 at St. Luke's Episcopal Church. She played: "Praise God, Ye Christians," Buxtehude; "O God, Thou Faithful God," Karg-Elert; Prelude and Fugue in F major, Bach; "Communion," Purvis; "The Fife," d'Andrieu; Aria, Peeters; "Suite Gothique," Boellmann.

Dorothy J. Yahn, Houghton, N. Y.—Miss Yahn gave her junior recital March 25 at Houghton College, where she is a pupil of Charles H. Finney. The program was as follows: Sarabande, Corelli; Toccata in F, Bach; Pastoral, Clokey; "Adeste Fideles," Karg-Elert; "Pageant of Autumn," Sowerby; "The Squirrel," Weaver; Variations on a Noel, Dupre.

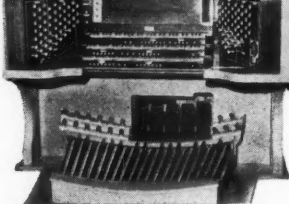
Lois Lillie, Houghton, N. Y.—Miss Lillie, a junior pupil of Charles H. Finney at Houghton College, was heard Feb. 25 in a joint recital with Beverly Behringer, contralto. Organ numbers were: "When in the Hour of Utmost Need" and Prelude and Fugue in C minor, Bach; Trio in E flat minor, Beethoven; Air for the G String, Matheson; Prelude and Fugue on a Theme of Vittoria, Britten; "Joy to the World," Whitney; Toccata from Symphony 5, Widor.

Aileen Adams, Laguna Beach, Cal.—A program of organ and piano music was presented by Mrs. Adams and Dorothy Ellen Ford March 17 at the Neighborhood Congregational Church. The following numbers were included: Allegro Moderato and Allegro from Concerto in C minor for piano and orchestra, Saint-Saens; Concerto No. 2, in C minor, Rachmaninoff; "In Summer," Stebbins; Intermezzo, Callaerts; "Fountain Reverie," Fletcher; Concerto in E flat major, Liszt.

A. Eugene Ellsworth, A.A.G.O., S.M.D., Dallas, Tex.—The Fort Worth Chapter of the A.G.O. sponsored Dr. Ellsworth in a recital March 7 at the Broadway Baptist Church. This was the annual exchange program with the Dallas Chapter. Dr. Ellsworth played: Variations on the Milanese Galliard, de Cabezon; Dorian Toccata and Fugue and Allegro from Sonata 5, Bach; Rondo, Rinck; Prelude, Fugue and Variation, Franck; "Toccata Basse," Bedell; Toccata Prelude on "St. George's, Windsor" and Chromatic Scherzino, "The Mosquito," Ellsworth; Four Pieces Founded on Antiphons, Dupre. The same program was played by Dr. Ellsworth March 6 at the East Dallas Christian Church, where he is minister of music.

Stata C. McKay, Nassau, N. P.—Miss McKay was heard in a recital March 13 at St. Andrew's Presbyterian Kirk. She played: Andante con Moto from Sonata 5, Mendelssohn; "The Fifers," d'Andrieu; Concerto in F major, Handel; "Romance sans Paroles," Bonnet; "Adoration," Borowski; Prelude on "Aberystwyth," Penick.

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DREW UNIVERSITY TO HOLD
MUSIC CONFERENCE MAY 14

Drew University will hold its second annual one-day church music conference at Madison, N. J., on Saturday, May 14. The program, which begins at 10 a.m., will include a choral workshop conducted by Lester W. Berenbroick; a lecture on new uses for the hymnal by Alfred B. Haas; a junior choir lecture-demonstration by Walter N. Hewitt and the junior choir of the Prospect Presbyterian Church, Maplewood; a study of Bruckner's church music by Dr. Dika Newlin, and an organ recital by Dr. Charlotte Garden. The conference is sponsored by the university as a community service. There is no registration fee. For additional information write: Lester W. Berenbroick, Church Music Conference Director, Drew University, Madison, N. J.

MRS. JOHN J. KELLY IS DEAD;
DAYTONA BEACH ORGANIST

Mrs. John J. Kelly died Feb. 2 in Daytona Beach, Fla. For the last fourteen years she had been organist and director of the First Methodist Church there. Mrs. Kelly was born in Shenandoah, Pa., in 1899 and received her early education at the Immaculate Heart Academy. She was a graduate of the Combs Conservatory of

Music in Philadelphia. Mrs. Kelly had served two terms as dean of the Daytona Beach Branch Chapter of the A.G.O. She devoted her ability to numerous civic causes and for many years was accompanist for the Mainland High School glee club. Mrs. Kelly had served two terms as Dr. James J. Kelly, three sons, a daughter and seven grandchildren.

HAROLD HAUGH OF THE School of Music of the University of Michigan was narrator in a production of the Bach "St. Matthew Passion" in a Lenten vesper service March 20 at the First Presbyterian Church of Youngstown, Ohio. Nelson Llewellyn of Warren, Ohio, also was a guest soloist. The part of Christ was sung by Haldean Polley, baritone soloist of the church, and the alto and soprano solos were by Miss Helen Craig and Mrs. D. Bruce Ramage. The choruses and chorales were sung by the church motet choir and the junior and high school choirs. The work was accompanied by Mr. and Mrs. Alvin Myerovich, violinists, of Dana School of Music, Youngstown College; David Huebert, 'cellist; Mrs. Orpha Towers, pianist, and Mary Lu Perkins, organist. The work was under the direction of Chester E. Morsch, M.S.M., minister of music of the First Presbyterian Church, with Vivian S. Morsch conducting the youth choirs.

THE ORATORIO SOCIETY of New York sang Bach's Mass in B minor March 15 at the Hunter College Auditorium.

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Mrs. LOUIS DWORSHAK is the capable and active dean of the Arrowhead Chapter of the Guild in Duluth, Minn., which will be host June 28 to 30 for the regional convention for Iowa, Minnesota, Missouri, North Dakota and South Dakota. Mrs. Dworshak has announced that five outstanding recitalists will appear on the program—Claire Coci, Edwin Arthur

Kraft, Frederick Marriott, Earl Barr and Russell Saunders. Recreational features will include boat rides.

RICHARD AND CLARA ENRIGHT
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Richard G. Enright, organist, and his wife, Clara Mae Enright, soprano, will give a joint recital Sunday afternoon, May 8, at 4:30 o'clock in the First Presbyterian Church, Evanston, Ill. The organ numbers will be as follows: "Grand Plein Jeu," Clerambault; "The Cuckoo," d'Aquin; Fantasia and Fugue in G minor, Bach; Two Chorale Preludes, Armin Knab; "Song of Peace" and "Incantation for a Saint," Langlais. Mrs. Enright will sing compositions by Maurice Greene, Bach, Haydn and Mozart.

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When Adolph Steuterman, F.A.G.O., conducted Haydn's "The Creation" March 20 at Calvary Episcopal Church in Memphis, Tenn., it was the choir's seventy-fourth oratorio presentation with a professional orchestra. This was the fourth time that the Haydn work had been heard under Mr. Steuterman's direction in that church. Harry J. Steuterman, brother of Adolph, was at the organ.

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Mrs. DEMING H. LUCAS has served forty years as organist of the Rogers Park Presbyterian Church in Chicago. She was honored April 7 at a reception held in the church parlors and was presented with a purse containing a sizable sum of money and a book of letters written by members of the congregation. Mrs. Lucas went to the church in March, 1915, and for some time she was both organist and choir director. Her husband is an officer in the church.

Mrs. Lucas was a pupil of Harrison Wild. For many years she has belonged to the Chicago Club of Women Organists and is a member of the board of that organization. She is a past president and board member of the Lake View Musical Society and a member of the Illinois Chapter of the American Guild of Organists.

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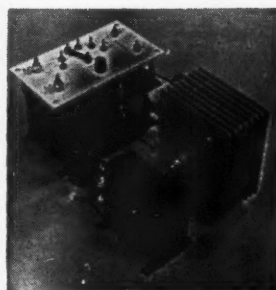
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Credo
Ippolitoff-Ivanoff, M.
Cherubim Song
Bless the Lord, O My Soul
Kastalsky, A. D.
O Gladsome Light
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Kastalsky, A. D., (cont.)

From My Youth
God Is With Us
God Is With Us (Women's voices)
We Praise Thee (Women's voices)
A Mercy of Peace (Women's voices)
Nunc Dimittis
Nunc Dimittis (Women's voices)
O Gladsome Light No. 1
O Gladsome Light No. 2
Only Begotten Son
Only Thou Art Immortal
O Praise the Name of the Lord
Praise Thou The Lord
We Praise Thee

Kopyloff, A.

Forever Is It Meet
Kompaniesky, N.
Praise the Name of the Lord

Lvoff, A. F.

Of Thy Mystical Supper

Lvovsky, G. V.

Lord, Our God, Have Mercy
(Gospodi Pomilui)
On This Day A Virgin

Malashkin, L. D.

Open Unto Me the Door

Musitchesko, C.

Cherubim Song

Sakhnovsky, J.

The Plume Grass

Rimsky-Korsakoff, N.

Song of India

Tschaikowsky, P. I.

The Sparrow

Nikolsky, A.

The Earth Is the Lord's
The Lord Said Unto My Lord
When Israel Went Forth

Pavloff, P.

Cherubim Song

Plain Song

Kyrie Eleison (6th Tone)
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Who Is Like Thee?, mix. vcs., a c. Tenor solo.

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Now the Day Is Over, Barnby, mix. vcs.

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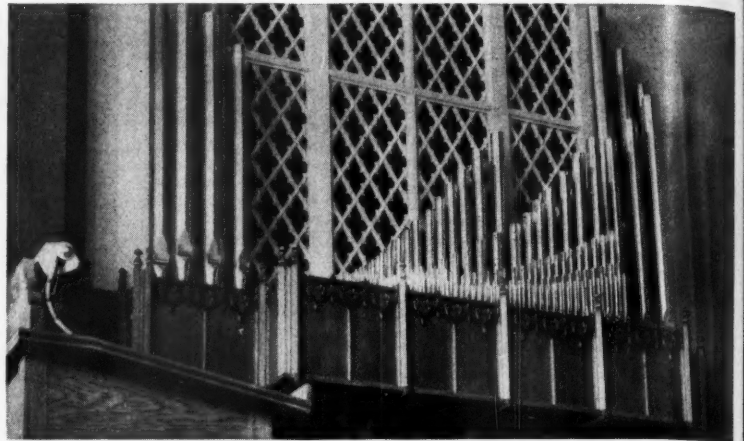
The program will include music of the early English and Italian schools, the Bach Second Trio-Sonata; Chorale in E major, Franck; "Pageant of Autumn," Sowerby, and the Toccata from "Modal Suite," by Peeters. The recital is under the management of Bertha Ott and tickets are available through her or Mrs. Bradbury.

Mrs. Bradbury is a graduate of North Park College and the American Conservatory of Music. She studied organ with Winston Johnson, Emily Roberts, Frederick Marriott and Leo Sowerby. She was the winner of the 1953 organ competition at the American Conservatory and played at Orchestra Hall in the commencement concert. Mrs. Bradbury is organist at the

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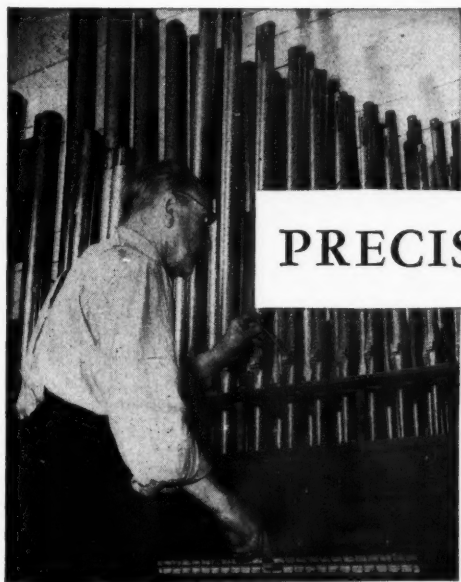
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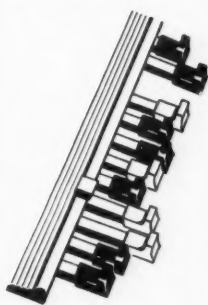


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Starting a New Job? Familiar with the Order of Worship?

By SETH BINGHAM

[Continued from page 15.]

antiphon (Asperges Me), introit, Kyrie and Gloria, collect and Epistle, gradual, alleluia, Holy Gospel, Credo; sermon, offertory, motet, hymn; preface, Sanctus, Benedictus and Agnus Dei; communion (choir); Holy Gospel, hymn, postlude. At evensong: Prelude, hymn, Psalm, Magnificat, Nunc Dimittis; motet, address, hymn (Tantum Ergo), antiphon, postlude.

LUTHERAN.

Most Lutheran churches hold an early Sunday service called matins, with or without communion. (St. Luke's Evangelical Lutheran, Chicago, features an early service in German.) The musical part of matins is simple and might readily be sung by a good junior choir.

The early Lutheran church retained only the Kyrie and Gloria in Excelsis from the music of the Catholic mass. But the introit, Epistle, Gospel, creed and sermon are all descendants from the church in which Luther grew up. Today Lutherans recite the creed and the Sanctus, and other portions of the mass are sung as anthems at regular morning or evening services. Other features—organ prelude and postlude, scripture lessons during matins, the collects, processional and recessional—recall the Episcopal liturgy.

In the Lutheran morning service lists cited here are a regular order of worship with seven choral items, and a communion service. The evening vespers at Holy Trinity Evangelical Lutheran, New York, are predominately musical, including at least one large choral work, with most of the liturgy sung.

Holy Trinity, New York, morning service: Prelude, choral invocation, processional, invocation and confession, introit and collect for the day, anthem, Epistle and gradual, Gospel and Apostles' Creed; offertory and anthem, hymn, sermon; offertory 2, prayer, Lord's Prayer and choral response; benediction, amen and silent prayer; postlude. Vesper service, Prelude, processional, versicles, Psalter and Gloria Patri; anthem, Scripture lesson, offering; large choral work; versicles, Nunc Dimittis (chant); prayer, Kyrie, Lord's Prayer, collects, benediction; recessional, postlude.

St. Luke, Chicago, Holy Communion: Prelude, hymn of faith, liturgy (preparatory for communion—spoken), introit (chant) (Gloria in Excelsis omitted during Passiontide); Epistle, sentence for Passion season (choral), Holy Gospel; Nicene Creed, anthem, hymn of obedience, sermon, offertory (organ), communion call and hymn, benediction, postlude.

The complete service for matins (pages 29-39), Communion (pages 9-28) and vespers (pages 40-46) may be found in the Common Service Book and Hymnal of the Lutheran Church.)

In contrast to Episcopal and Lutheran services, the music of the Baptist, Dutch Reformed, Methodist, Presbyterian and Unitarian cults is not so integral a part of the worship. To be sure, it is often approximately chosen to underline various features of the service—the particular season or occasion, the Psalter for the day, sermon, Scripture reading, etc. But the worshiper does not always feel in the music the definite spiritual aim and drive of the Episcopal and Lutheran ritual. Rather, many of the musical items seem arbitrarily placed at given points for contrast and variety. But this tends to destroy a most valuable asset in any religious service: the opportunity for personal devotions and meditation. Those who plan the worship seem to fear an interval of silence as something embarrassing and psychologically wrong. They attempt to fill in every moment with something spoken, played or sung, like the "continuous vaudeville". The result is distraction rather than spiritual concentration.

Some forms of worship give the impression that everything including music is planned as a build-up for the preacher. While few would deny the importance of the sermon, a powerful force in itself, the idea of subordinating other valuable elements to it seems open to question. Be it said that the orders of worship are not necessarily works of the devil, but when

used in a reverent spirit they can combine to promote rather than hinder spiritual growth. Music naturally plays a vital role in beautifying and unifying the worship in such churches.

BAPTIST.

The amazing variety of Baptist sects with their divergent points of view makes it difficult to class any order of worship or the music in it as typical. One, calling itself Independent Baptist, says: "This church sustains no relation whatsoever with the American Baptist Convention, the National Council of Churches or any other organization in which infidelity abounds." The musical element is negligible, the organist's name not even mentioned. New York's Riverside Church is no longer listed as Baptist but "Interdenominational"; its elaborate musical set-up is exceptional in any case.

The latter part of both morning and evening service at Calvary Baptist, New York, is "on the air". It includes the sermon, choral and organ music and considerable straight old-fashioned evangelism aimed at visitors and members. Morning: Prelude, call to worship, responsive reading and Gloria; invocation and response, hymn, prayer, anthem, pastoral counsel, hymn. Radio time: Signature (choral), prayer, hymn, anthem, offertory solo, sermon, hymn, benediction. Evening: Hymn, prayer, anthem, song service. Radio time: same as morning.

More nearly typical would be the orders of worship at the First Baptist Church, Washington, D. C., or Emmanuel Baptist, Brooklyn. The latter holds no regular evening worship except for an occasional musical service. The morning worship: Prelude, hymn, call to worship, invocation, children's sermon, hymn, responsive reading and Gloria Patri, Scripture lesson, anthem, pastoral prayer and choral response, offertory anthem, Doxology and offertory prayer; hymn, sermon, benediction, postlude. The Communion service simply adds to the foregoing a Communion meditation (instead of sermon), hand of fellowship and fellowship offering, church covenant, the Lord's Supper and fellowship hymn. There are approximately the same number of musical items (twelve) in both services.

Washington's First Baptist morning list has no children's sermon, but otherwise is much the same as that of Brooklyn. We give only the musical items: Prelude and chimes, choral call to worship and Doxology, hymn, choral response to morning prayer, hymn, Gloria (after covenant), organ offertory and anthem, sermon hymn, choral response to benediction, postlude. At vespers: Prelude, call to worship, hymn, Scripture lesson, solo, evening prayer and choral response, hymn, before tithes and offerings), offertory and anthem, Doxology, hymn and postlude.

The morning service at the First Baptist (Southern), Shawnee, Okla., closely parallels the above, but omits the church covenant. Its regular evening service: Prelude, song service, offertory service (hymn, offering, organ meditation); hymn-anthem, message, hymn, benediction, postlude, carillon bells. When a large choral work is given, the remainder of the service is shortened.

[To be continued]

MISS ELIZABETH ANN ROSS of Abilene and Miss Mary Elizabeth Taylor of Longview, gave a joint recital in Lois Perkins Chapel at Southwestern University, Georgetown, Tex., April 3. They are organ pupils of Dr. H. E. Meyer, dean of the Southwestern School of Fine Arts.

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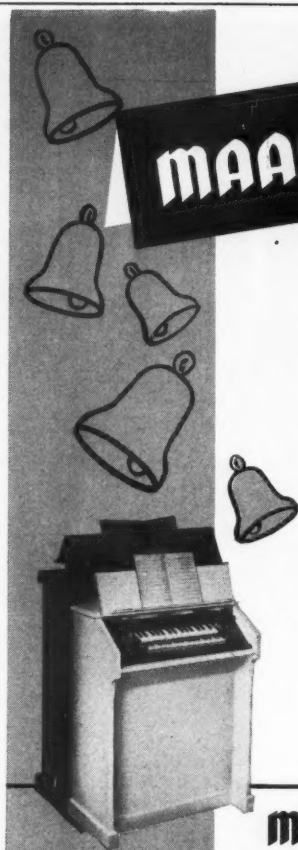
SERIES OF BUXTEHUDE AND PACHELBEL IN N. Y. CHURCH

An extended series of recitals devoted to the complete keyboard works of Dietrich Buxtehude and Johann Pachelbel, with selected works in other media, is being carried out by James Boeringer, organist of St. Matthew Lutheran Church in New York City. Assisting artists have been Grace Nocera and Darrell Matthews, violinists; Amelia Quinn, cellist; John Person, tenor; Carol Welty, harpsichordist, and Ruth Uffleman, alto. The first three recitals took place on the Sunday evenings of Jan. 30, Feb. 27 and March 27. The next program, Sunday evening, May 1, will feature three singers from the New York Pro Musica Antiqua, sopranos Betty Wilson and Jean Witherwax and bass Brayton Lewis, who will sing two Buxtehude vocal works—a cantata for the fourth Sunday after Easter, "Cantate Domino," and a wedding aria, "Klinget für Freuden". Liturgical usage is emphasized in the programs, and there is much congregational singing of Bach harmonizations of the chorales.

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Music week, April 29 to May 8, was marked at Grand Central Terminal in New York City by programs of organ music played by Mary Lee Read, organist and music director. Miss Read's recitals featured music by American composers. Some of the selections she played were Kinder's "A Song of the Stars" and Processional March, Dickinson's Berceuse, James Rogers' "Joyous March" and Holins' "Spring Song."



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The choir of thirty-five men and boys at St. Luke's Episcopal Church, Scranton, Pa., was led by Helen Bright Bryant in a performance April 8 of Charles Wood's "The Passion of Our Lord According to St. Mark." This was the last of a Lenten series of musical services which attracted large numbers of people to the church. Noonday organ recitals were given on Wednesdays by Mrs. Bryant, Ruth A. White, Miriam Tretheway and Robert Rosenkrans.

Mrs. Bryant's program March 30 was as follows: "Priere," Ropartz; Prelude in A minor, Bach; "O World, I Now Must Leave Thee," Karg-Elert; Gavotte from Concerto 3, Handel; Psalm Prelude No. 1, Howells; Prelude on "Adoro Devote," Edmundson.

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THE BOARD OF TRUSTEES of the Church of the Covenant in Erie, Pa., has announced the gift of a carillon to the church. D. Angus Currie, chairman of the board of the Erie Foundry Company, donor of the carillon, has made a contract with Schulmerich Carillons, Inc., Sellersville, Pa. It is anticipated that construction and installation will be completed in time to permit dedication ceremonies to be held on Easter Sunday. The carillon will consist of a sixty-one-note Flemish type "Carillonic Bells" instrument—the "Arlington" carillon—and a twenty-five-note English type "Carillonic Bells" instrument—the "Coronation" carillon.

DR. ALEXANDER McCURDY, famous concert organist and teacher, gave a special recital on the large Schulmerich "Arlington" carillon at the Cathedral Church of the Immaculate Conception, St. Cloud, Minn., April 14. His recital on the carillon from the tower preceded his previously scheduled recital on the organ of the cathedral the same evening. The five-octave "Carillonic Bells" instrument installed at the Church of the Immaculate Conception is one of the largest in the country. It is described as the only modern bell instrument having the sub-octave hum tone which identifies the Flemish type tuning.

CHERUBIN'S REQUIEM IN C MINOR was performed in New York on Palm Sunday by the choir of St. Luke's Chapel, Trinity Parish. Clifford Clark was the conductor and Carolyn Hawkins assisted at the organ.



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